VISIT…

LANZAROTE Caliente.COM

PLAY IT LIKE IT IS GUITAR & BASS

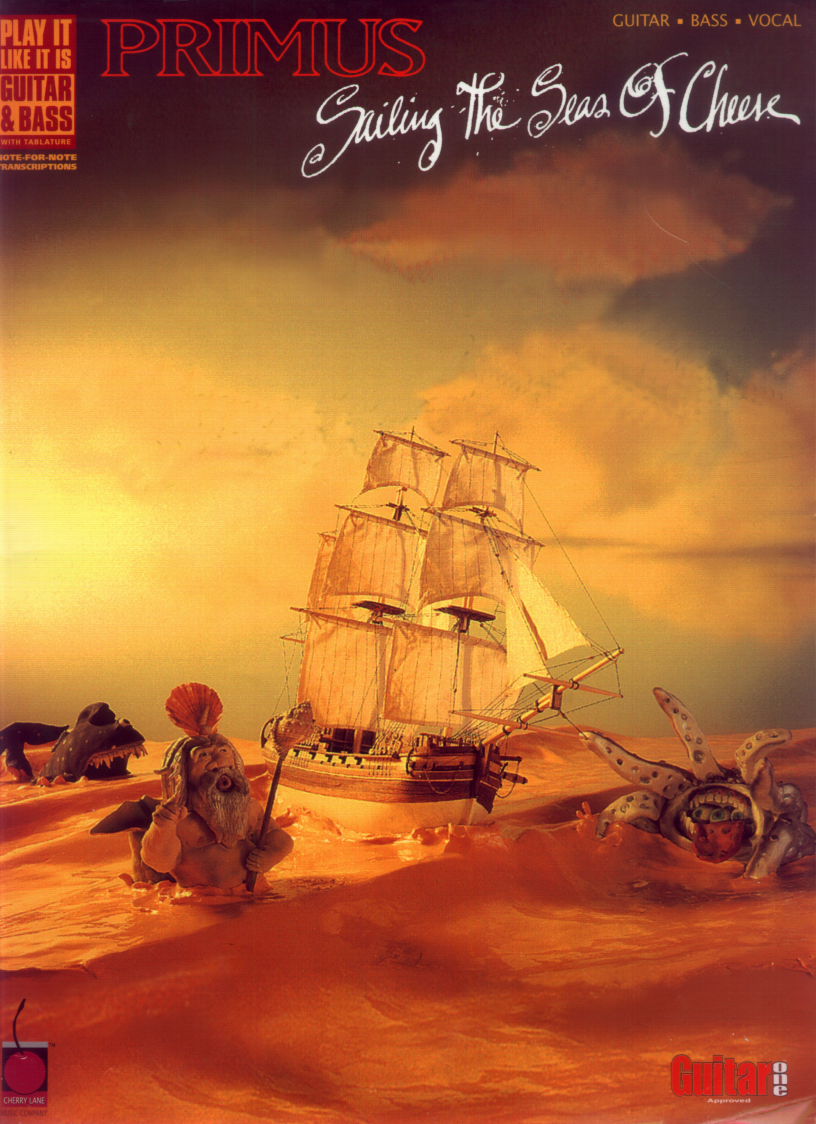
WITH TABLATURE

NOTE-FOR-NOTE TRANSCRIPTIONS

PRIMUS

GUITAR ▪ BASS ▪ VOCAL

Sailing The Seas Of Cheese



CHERRY LANE MUSIC COMPANY

Guitar one Approved

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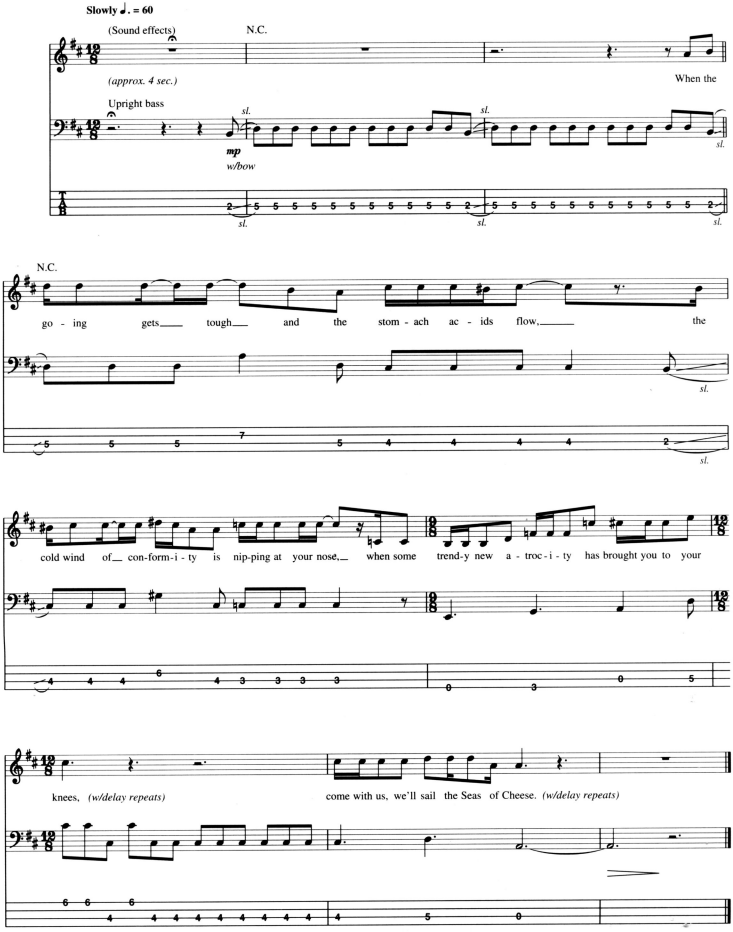
SEAS OF CHEESE

Music and Lyrics by
Claypool



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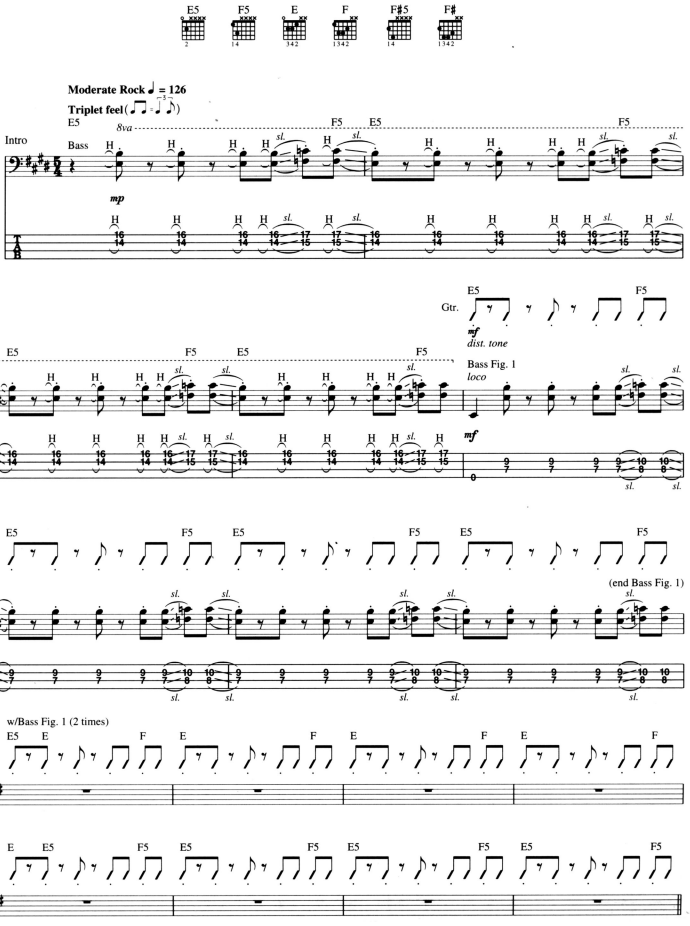
HERE COME THE BASTARDS

Music by Primus
Lyrics by Claypool



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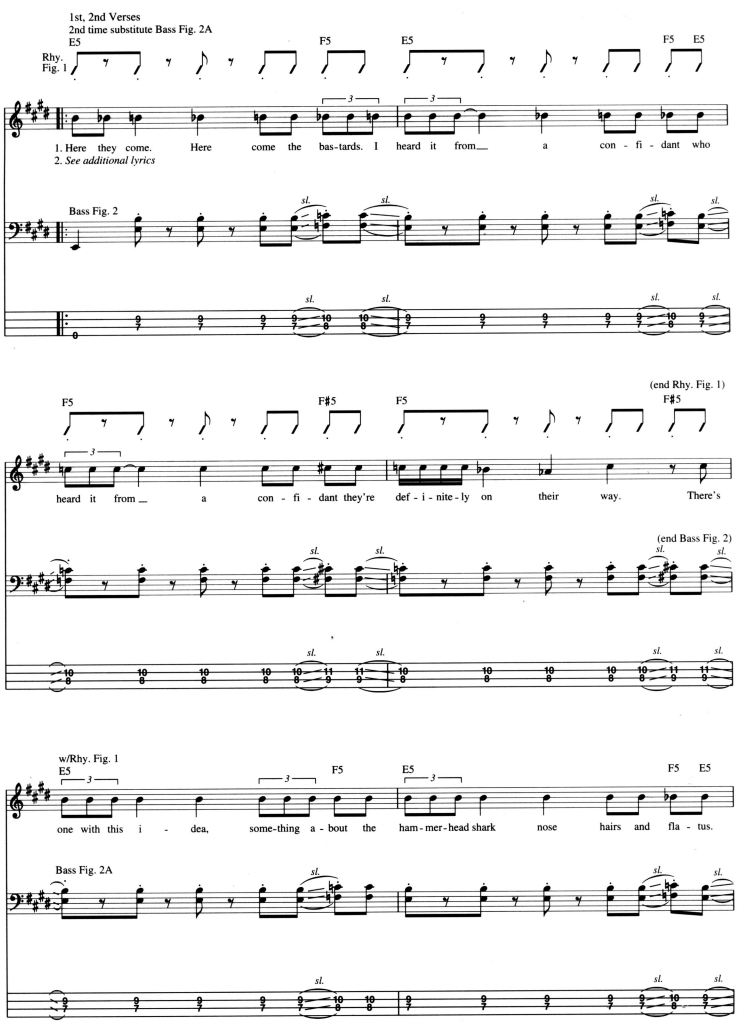
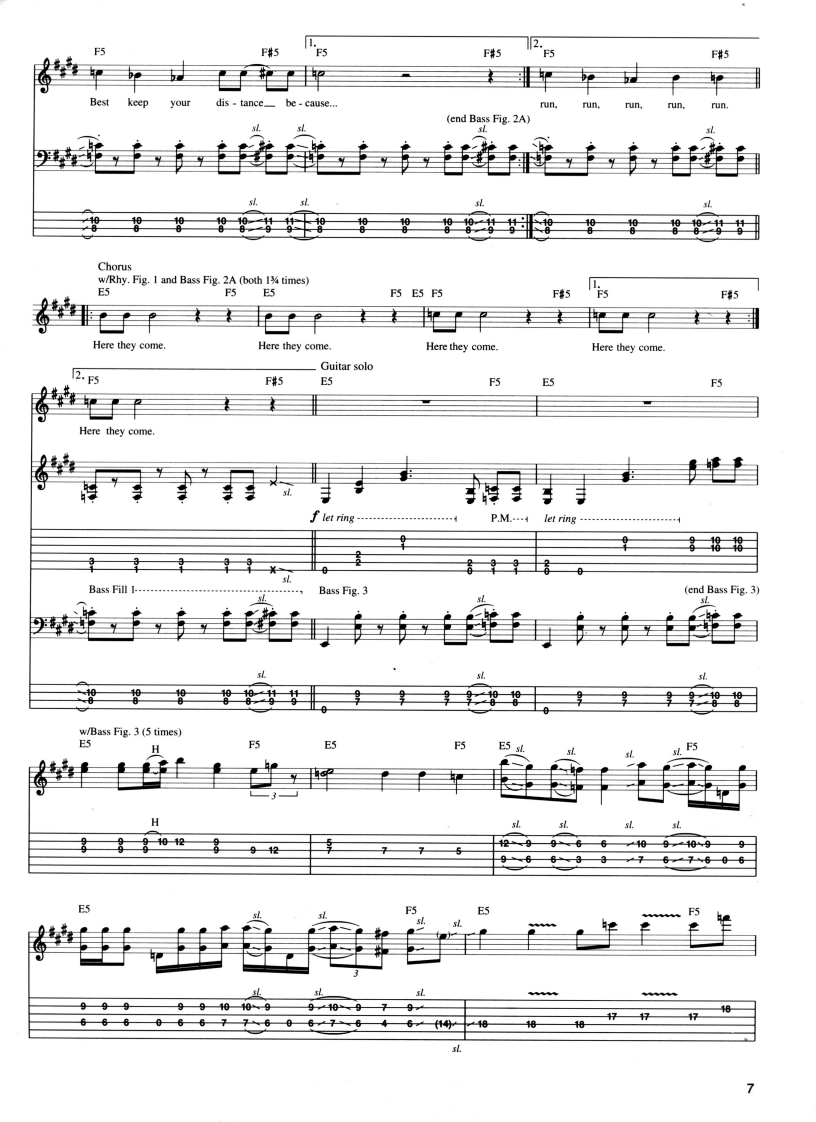
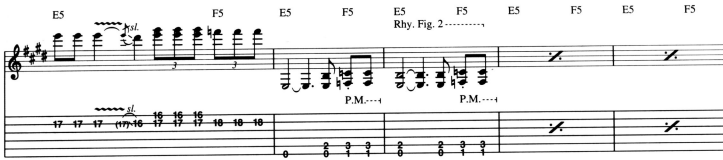
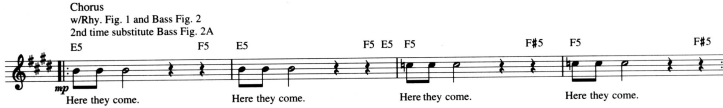
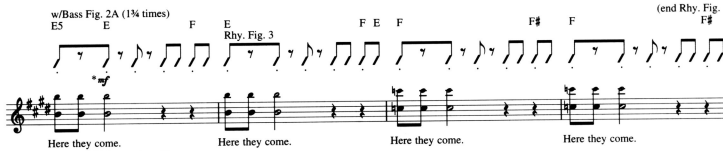
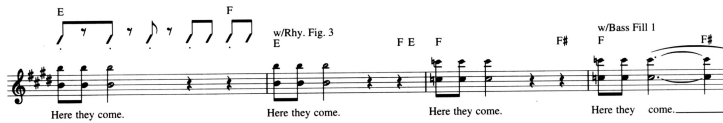

1st, 2nd Verses
2nd time substitute Bass Fig. 2A
Rhy. Fig. 1
E5
F5
E5
F5
E5
1. Here they come. Here come the bas-tards. I heard it from a con-fi-dant who
2. See additional lyrics
Bass Fig. 2
sl.
(end Rhy. Fig. 1)
F5
F#5
F5
F#5
heard it from a con-fi-dant they're def-i-nite-ly on their way. There's
(end Bass Fig. 2)
w/Rhy. Fig. 1
E5
F5
E5
F5
E5
one with this i-dea, some-thing a-bout the ham-mer-head shark nose hairs and fla-tus.
Bass Fig. 2A

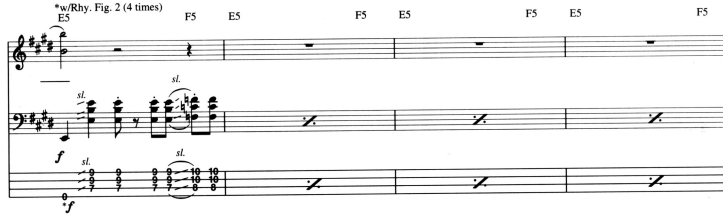

F5
F#5
1.
2.
Best keep your dis - tance be - cause...
run, run, run, run, run.
(end Bass Fig. 2A)
sl.
Chorus
w/Rhy. Fig. 1 and Bass Fig. 2A (both 1¾ times)
E5
F5
Here they come.
Guitar solo
f let ring
P.M.
Bass Fill 1
Bass Fig. 3
(end Bass Fig. 3)
w/Bass Fig. 3 (5 times)
H









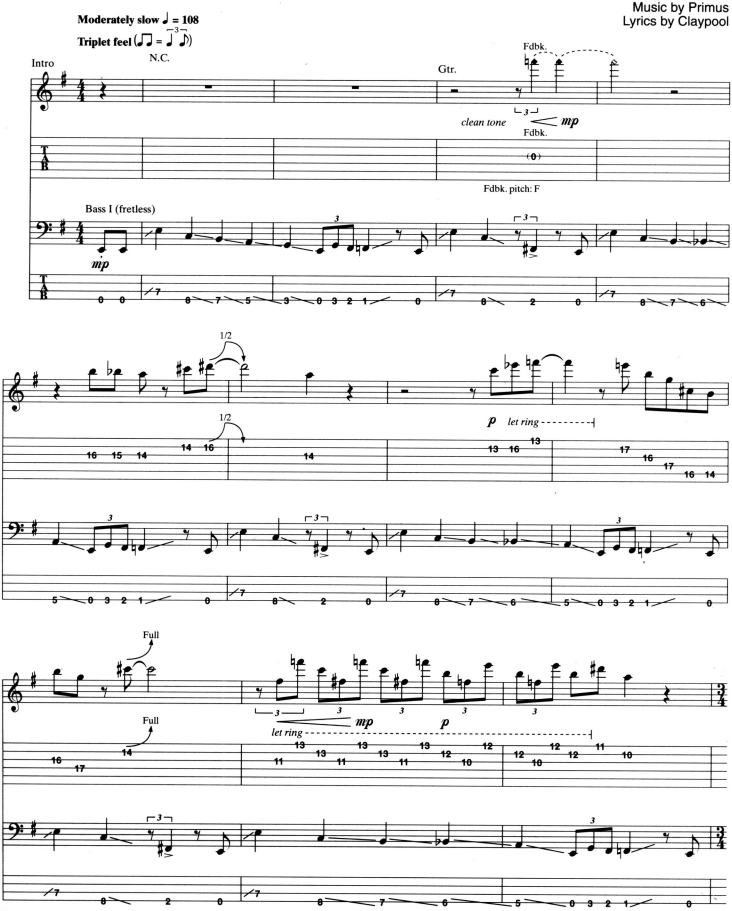


Additional Lyrics

2. Here they come. Here come the bastards.
Bury your head deep in the sand.
Anonymity is a virtue
In this day and age.
Amazing hand dexterity,
Flagrant misuse of security.
Better run, run, run, run, run,
Run, run, run, run, run. *(To Chorus)*

SGT. BAKER

Music by Primus
Lyrics by Claypool



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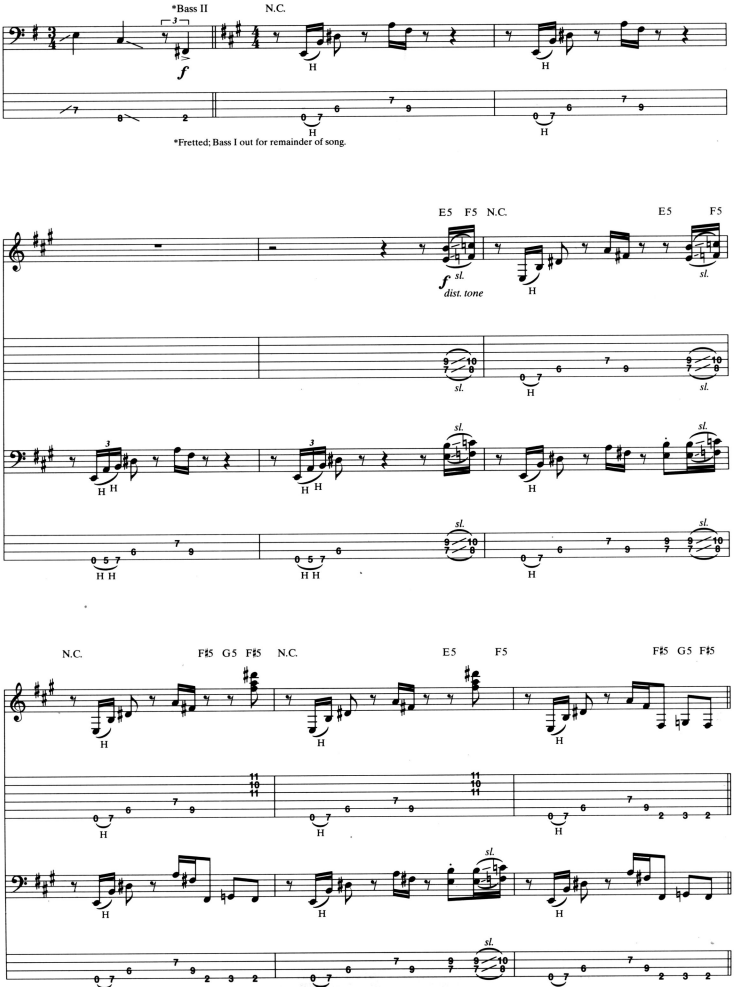
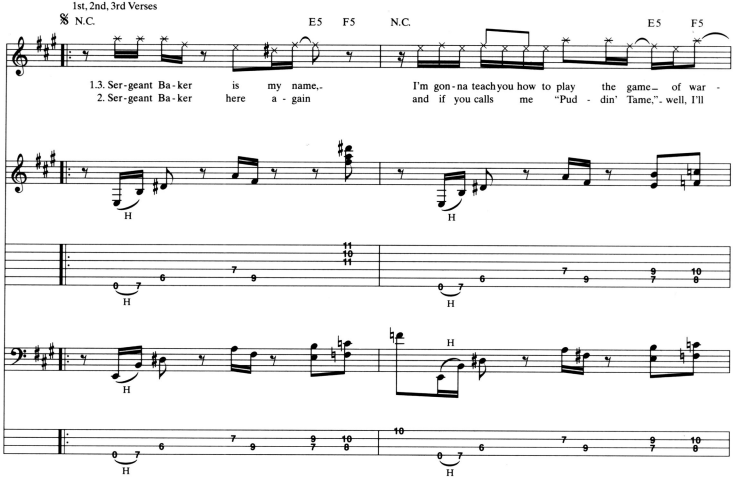
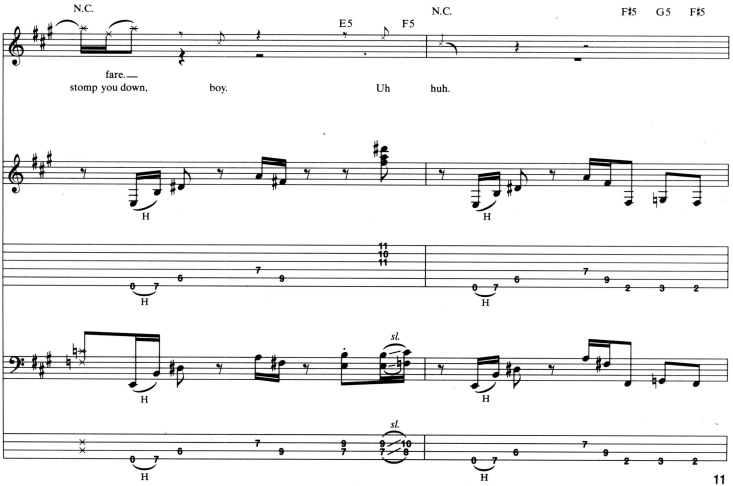
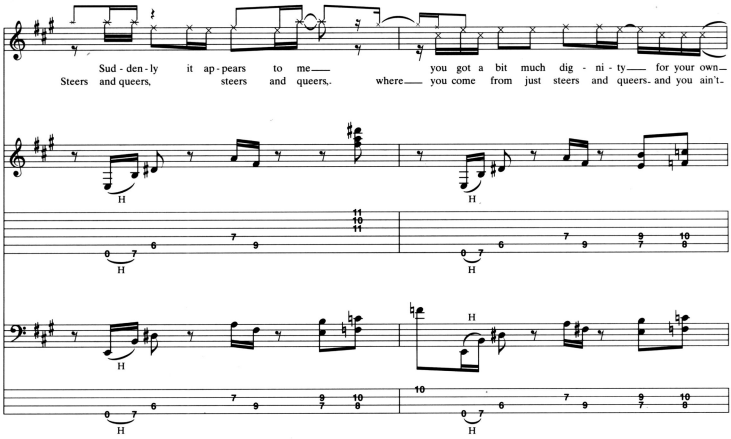
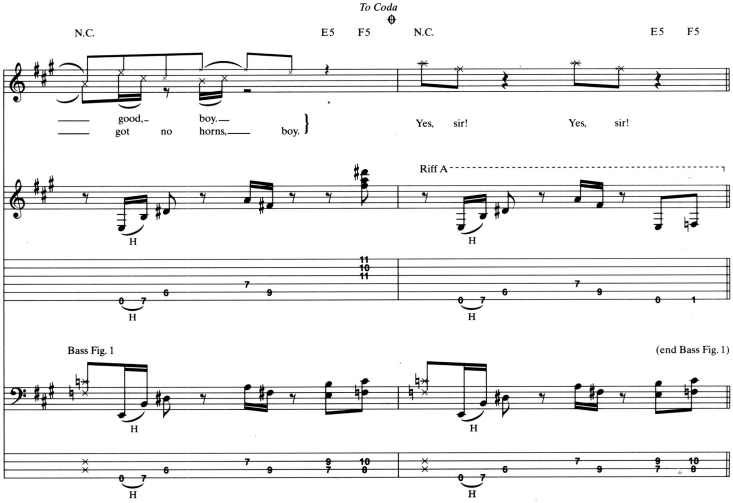
Faster ♩ = 124
Straight Eighths Feel (♫ = ♫)

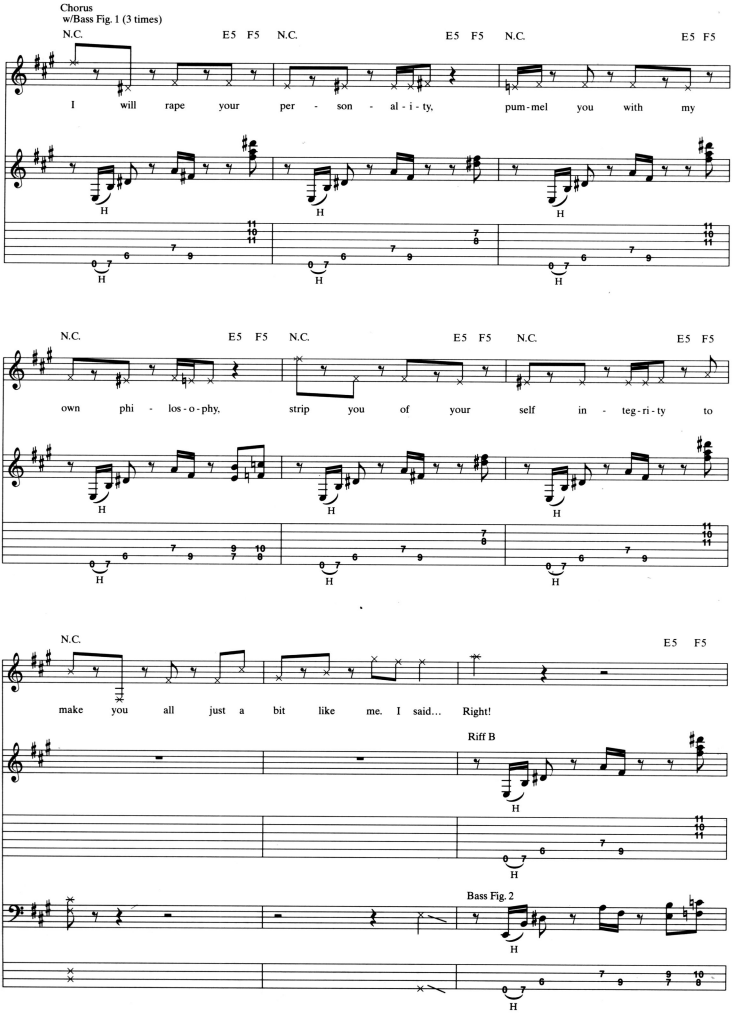


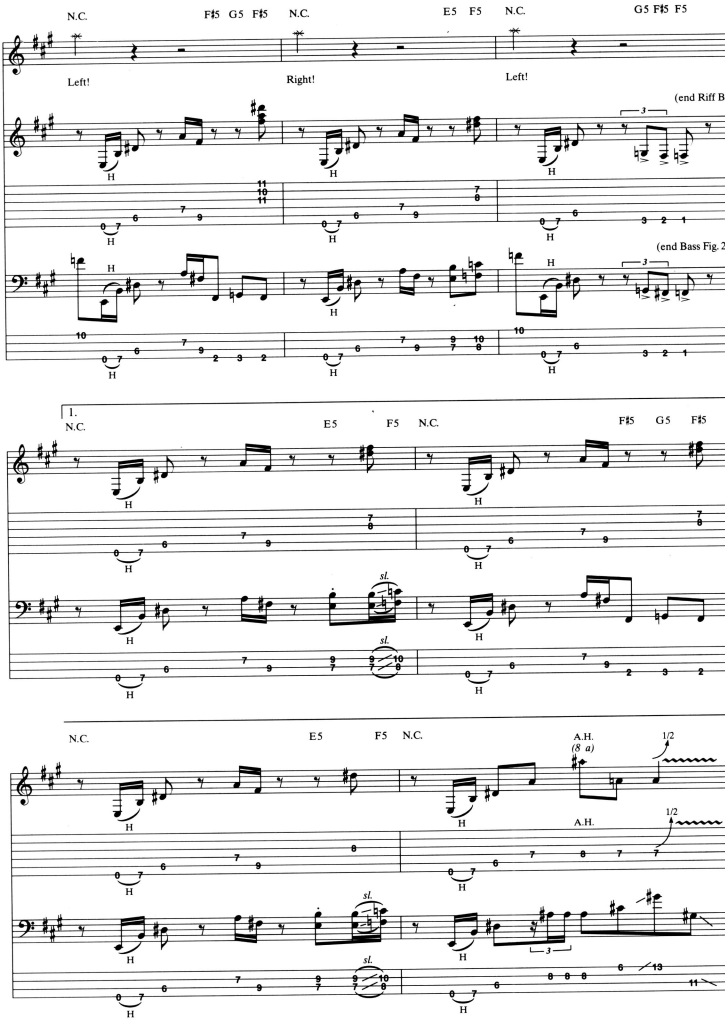

1st, 2nd, 3rd Verses
N.C.
E5 F5
N.C.
E5 F5
1.3. Ser-geant Ba-ker is my name,. I'm gon-na teach you how to play the game... of war -
2. Ser-geant Ba-ker here a - gain and if you calls me "Pud - din' Tame,"- well, I'll
H
H
H
H
H
H
H
H

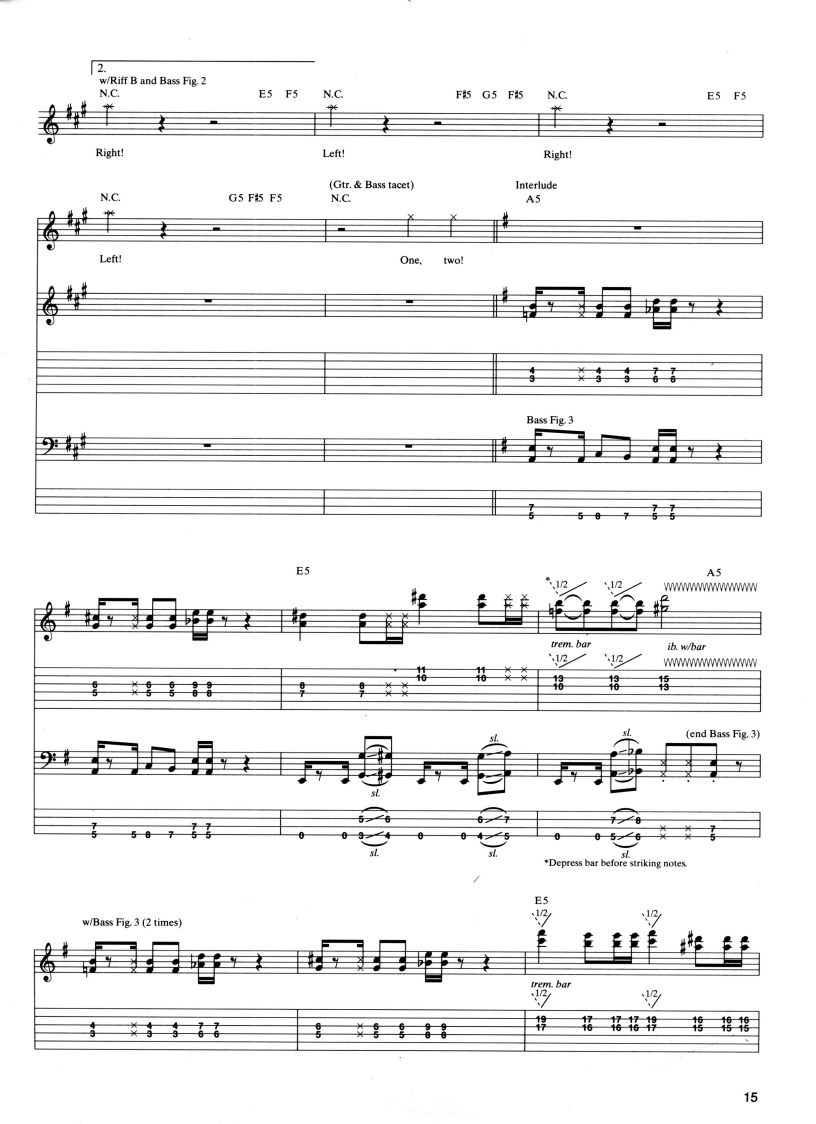

N.C.
E5 F5
N.C.
F#5 G5 F#5
fare.—
stomp you down, boy. Uh huh.
H
H
H
H
sl.
sl.
H
H
H
H

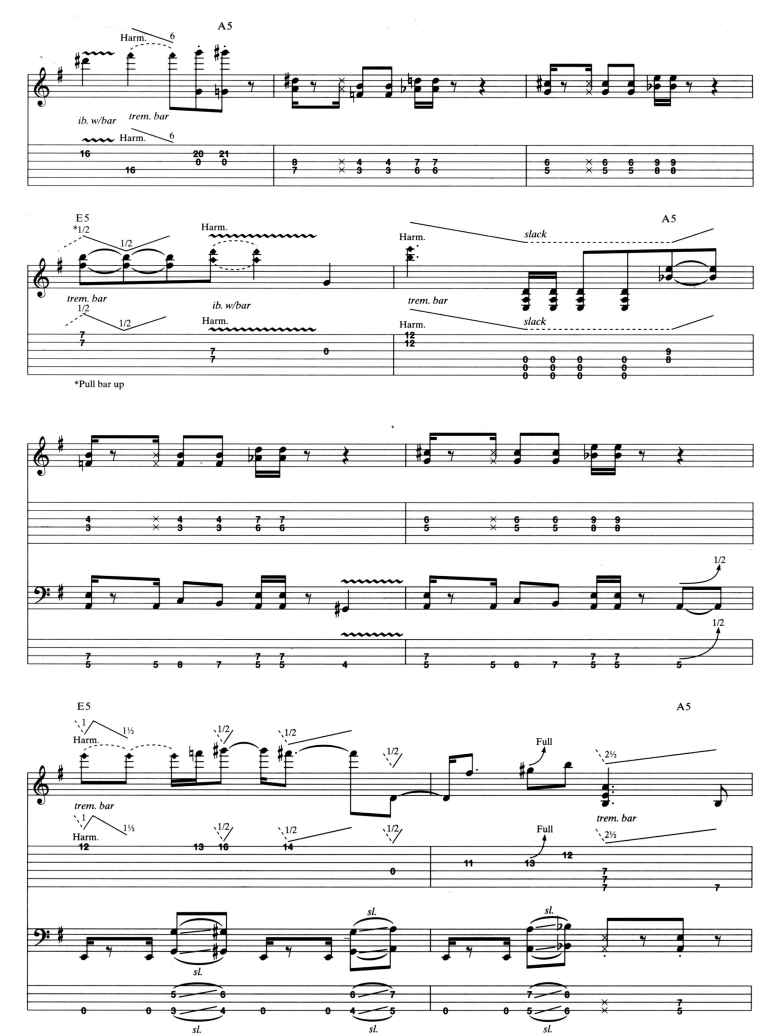

N.C.
E5 F5
N.C.
E5 F5
Sud - den - ly it ap - pears to me
you got a bit much dig - ni - ty for your own
Steers and queers, steers and queers, where you come from just steers and queers and you ain't
H
H
H
H
H
H
H
H

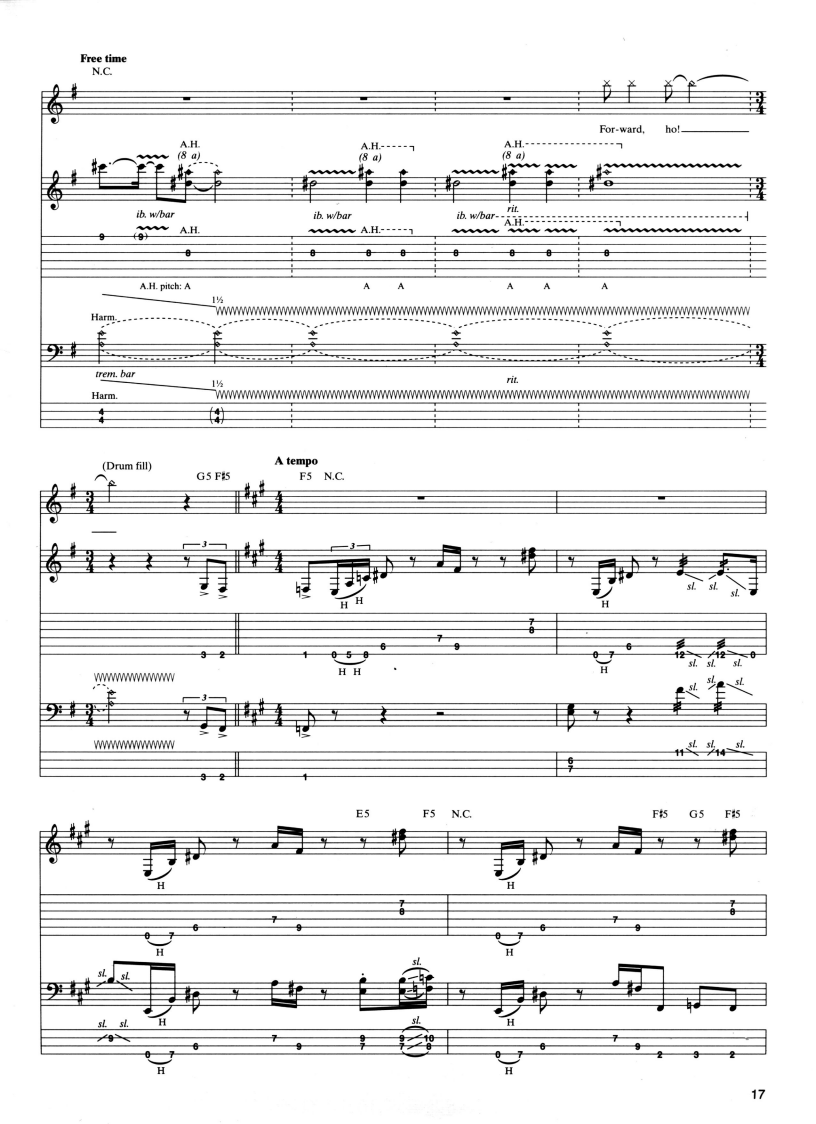

To Coda
N.C.
E5 F5
N.C.
E5 F5
good, boy.
got no horns, boy.
Yes, sir!
Yes, sir!
Riff A
H
H
H
H
Bass Fig. 1
(end Bass Fig. 1)
H
H
H
H

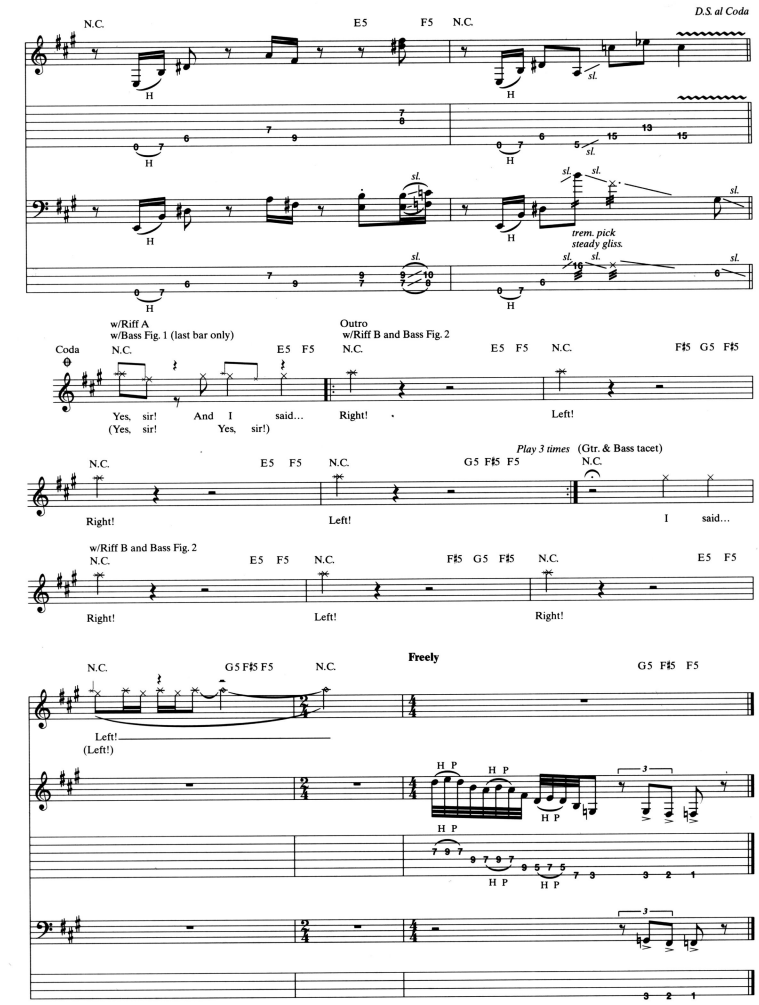

Chorus
w/Bass Fig. 1 (3 times)
N.C.
E5 F5
I will rape your per - son - al - i - ty, pum - mel you with my
own phi - los - o - phy, strip you of your self in - teg - ri - ty to
make you all just a bit like me. I said... Right!
Riff B
Bass Fig. 2
H


N.C.
F♯5 G5 F♯5
N.C.
E5 F5
N.C.
G5 F♯5 F5
Left!
Right!
Left!
(end Riff B)
(end Bass Fig. 2)
1.
N.C.
E5
F5
N.C.
F♯5 G5 F♯5
sl.
N.C.
E5
F5
N.C.
A.H.
(8 a)
1/2
A.H.
1/2


2.
w/Riff B and Bass Fig. 2
N.C.
E5 F5
N.C.
F♯5 G5 F♯5
N.C.
E5 F5
Right!
Left!
Right!
N.C.
G5 F♯5 F5
(Gtr. & Bass tacet)
N.C.
Interlude
A5
Left!
One, two!
Bass Fig. 3
E5
A5
1/2
trem. bar
ib. w/bar
(end Bass Fig. 3)
sl.
*Depress bar before striking notes.
w/Bass Fig. 3 (2 times)
E5
trem. bar


A5
Harm.
6
ib. w/bar
trem. bar
Harm.
6
E5
*1/2
1/2
Harm.
trem. bar
1/2
1/2
ib. w/bar
Harm.
*Pull bar up
Harm.
slack
A5
trem. bar
Harm.
slack
1/2
1/2
E5
Harm.
1½
1/2
1/2
1/2
Full
2½
A5
trem. bar
Harm.
1½
1/2
1/2
1/2
Full
trem. bar
2½
sl.
sl.
sl.
sl.
sl.
sl.


Free time
N.C.
For-ward, ho!
A.H.
(8 a)
ib. w/bar
rit.
A.H. pitch: A
Harm.
trem. bar
(Drum fill)
G5 F♯5
A tempo
F5 N.C.
E5 F5 N.C.
F♯5 G5 F♯5
sl.
H


D.S. al Coda
N.C.
E5
F5
N.C.
H
sl.
trem. pick
steady gliss.
w/Riff A
w/Bass Fig. 1 (last bar only)
Outro
w/Riff B and Bass Fig. 2
Coda
Yes, sir!
And I said...
Right!
Left!
(Yes, sir!
Yes, sir!)
Play 3 times (Gtr. & Bass tacet)
G5 F#5 F5
I said...
w/Riff B and Bass Fig. 2
F#5 G5 F#5
Freely
Left!
(Left!)
H P

AMERICAN LIFE

Music by Primus
Lyrics by Claypool

Moderately slow ♩ = 92
Gm
Bass Fig. 1

Intro

(end Bass Fig. 1)

mf
w/thumb

1. In a

town in south-ern-most Sic-i-ly lived a fam-i-ly too proud to be poor. In the
Bob is an un-em-ployed vet-er-an born and bred in the South Bronx. He's

1st, 3rd Verses
w/Bass Fig. 1 (3 times)
Gm

year that the fe-ver took fa-ther a-way, they has-tened to A-mer-i-can shores. Now a
liv-ing off the streets down in east L. A., re-sid-ing in a card-board box. Now he

moth-er and her son are stand-ing in line, it's a cold day on El-lis Isle. And they
plays a lit-tle guit and he has a small dog search-ing for a-lu-mi-num cans. And he

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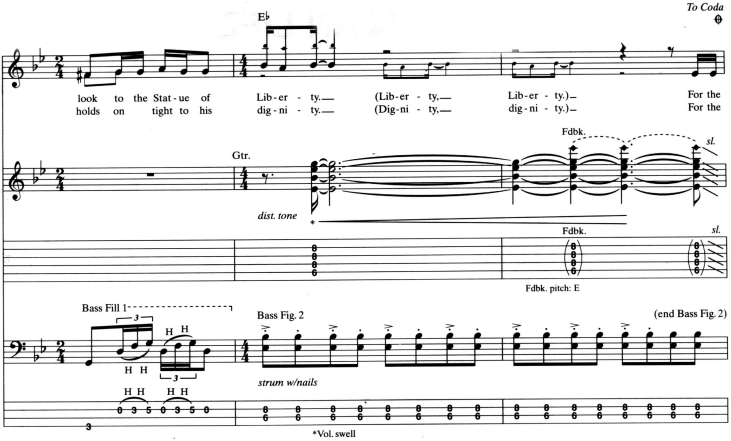
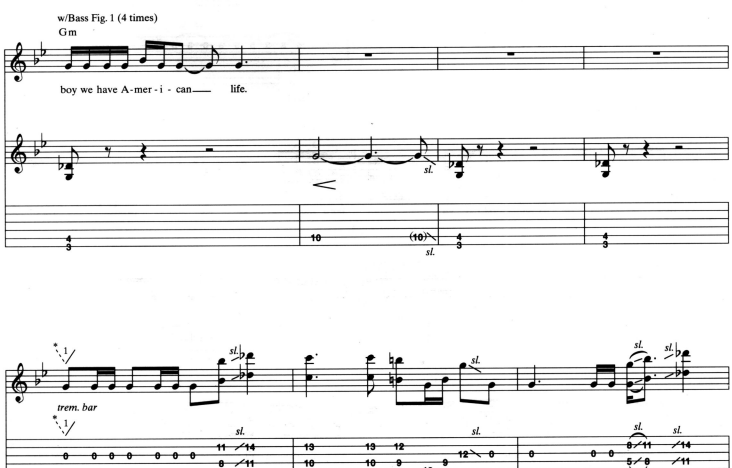
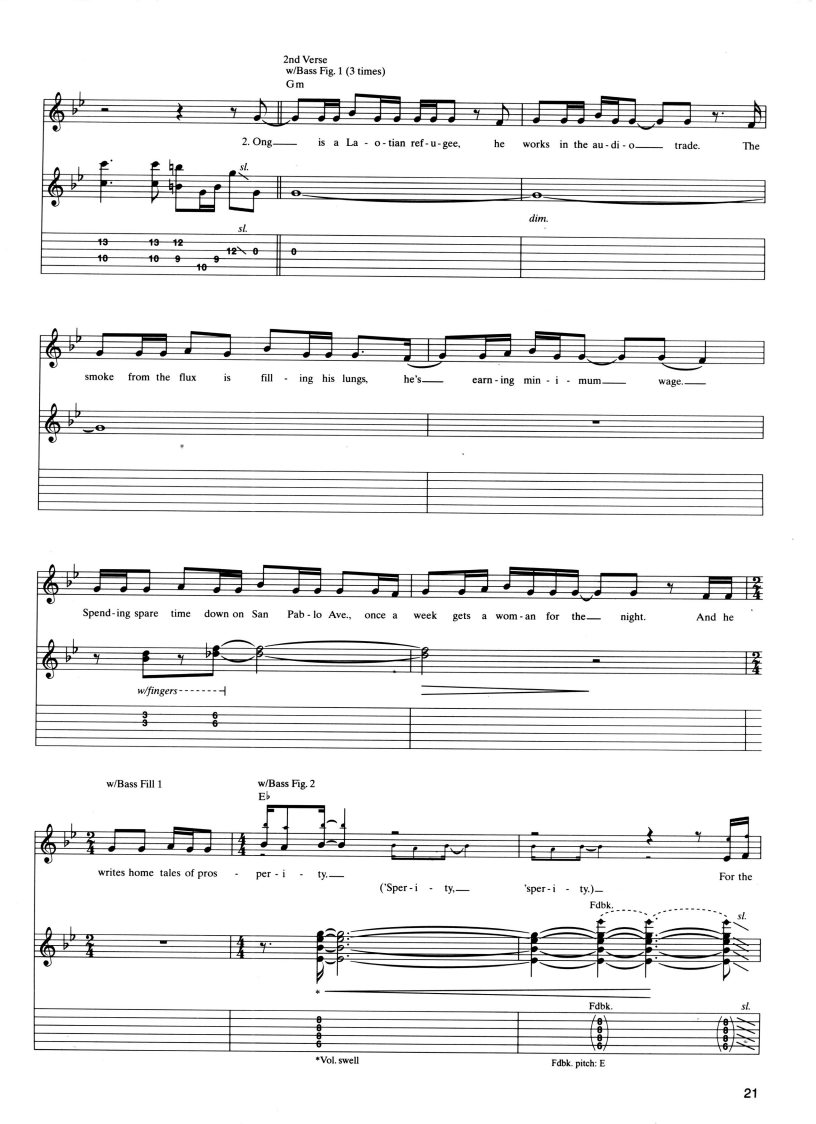
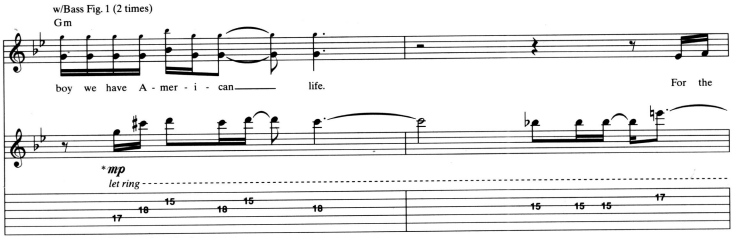
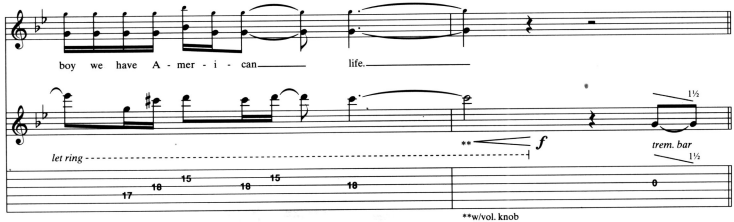
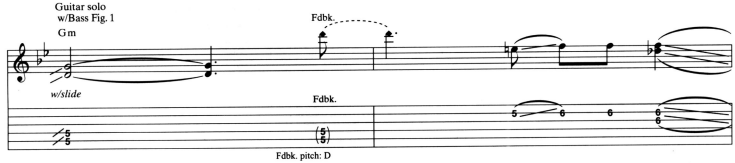

To Coda
E♭
look to the Stat - ue of
holds on tight to his
Lib - er - ty.
dig - ni - ty.
(Lib - er - ty.
(Dig - ni - ty.
Lib - er - ty.)
dig - ni - ty.)
For the
For the
Gtr.
Fdbk.
sl.
dist. tone
Fdbk.
sl.
Fdbk. pitch: E
Bass Fill 1
Bass Fig. 2
(end Bass Fig. 2)
H H
H H
H H
H H
strum w/nails
*Vol. swell

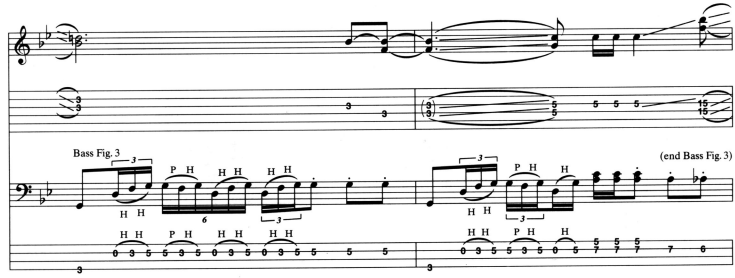

w/Bass Fig. 1 (4 times)
Gm
boy we have A - mer - i - can
life.
sl.
sl.
trem. bar
sl.
sl.
sl.
sl.
sl.
sl.
*Depress bar before striking note.

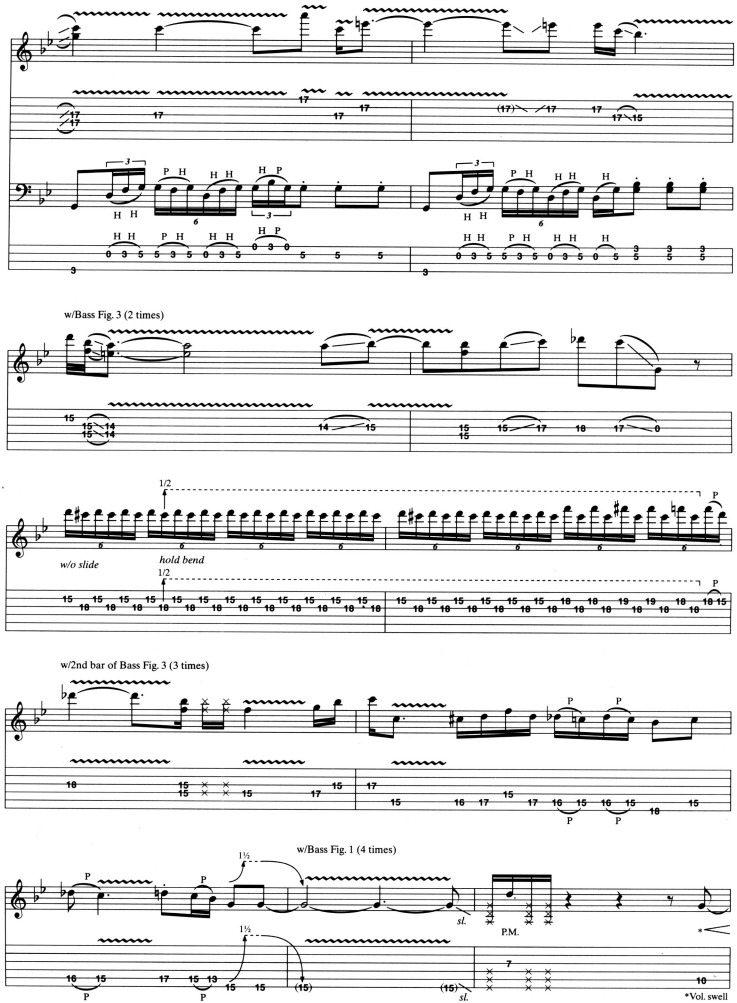

2nd Verse
w/Bass Fig. 1 (3 times)
Gm
2. Ong— is a La - o - tian ref - u - gee, he works in the au - di - o— trade. The
sl.
dim.
smoke from the flux is fill - ing his lungs, he's— earn - ing min - i - mum— wage.
Spend - ing spare time down on San Pab - lo Ave., once a week gets a wom - an for the— night. And he
w/fingers
w/Bass Fill 1
w/Bass Fig. 2
E♭
writes home tales of pros - per - i - ty.— For the
('Sper - i - ty,— 'sper - i - ty.)—
Fdbk.
sl.
*Vol. swell
Fdbk. pitch: E

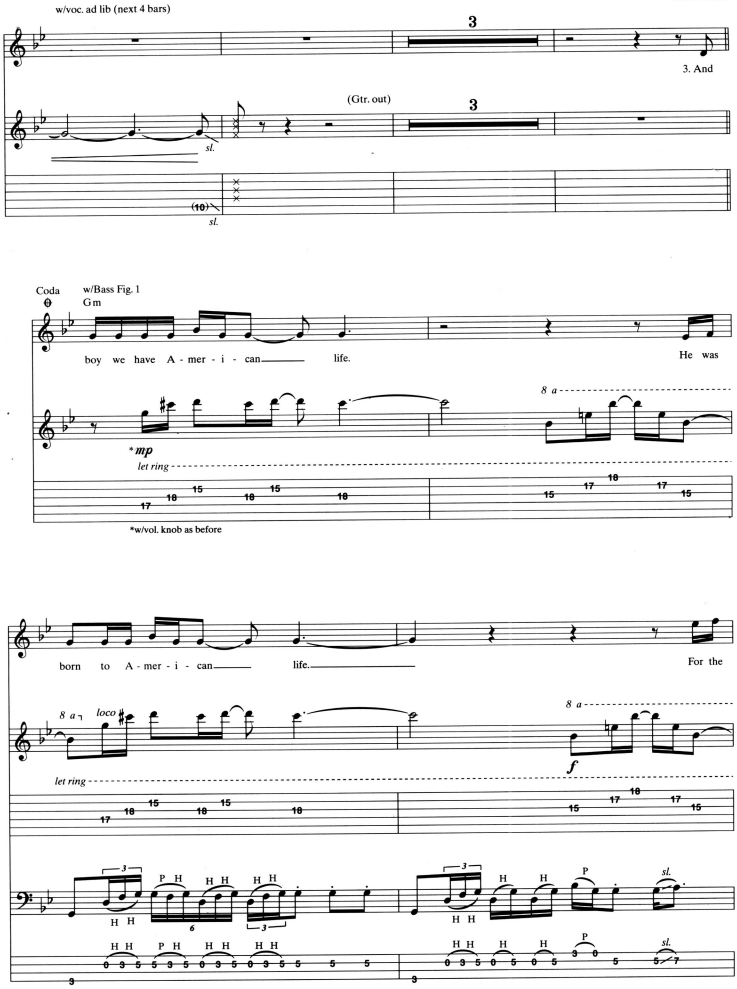

w/Bass Fig. 1 (2 times)
Gm
boy we have A - mer - i - can
life.
For the
*mp
let ring
*Lower gtr.'s vol. knob.


boy we have A - mer - i - can
life.
let ring
**
f
trem. bar
**w/vol. knob


Guitar solo
w/Bass Fig. 1
Gm
Fdbk.
w/slide
Fdbk.
Fdbk. pitch: D


Bass Fig. 3
(end Bass Fig. 3)


w/Bass Fig. 3 (2 times)
w/o slide
hold bend
1/2
w/2nd bar of Bass Fig. 3 (3 times)
w/Bass Fig. 1 (4 times)
1½
sl.
P.M.
*Vol. swell


D.S. al Coda
w/voc. ad lib (next 4 bars)
3
3. And
(Gtr. out)
3
sl.
(10)
sl.
Coda
w/Bass Fig. 1
Gm
boy we have A - mer - i - can life.
He was
8 a
*mp
let ring
*w/vol. knob as before
born to A - mer - i - can life.
For the
8 a
loco
8 a
f
let ring
sl.
sl.

w/Bass Fig. 1

boy we have A - mer - i - can life.

8 a loco

8 a

let ring

w/Bass Fig. 3

8 a loco

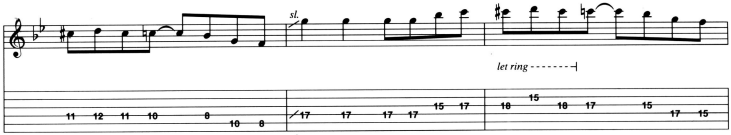
let ring

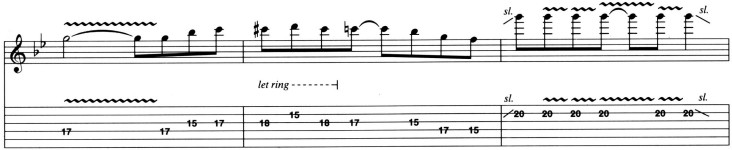
Outro solo
w/Bass Fig. 3 (6 times)

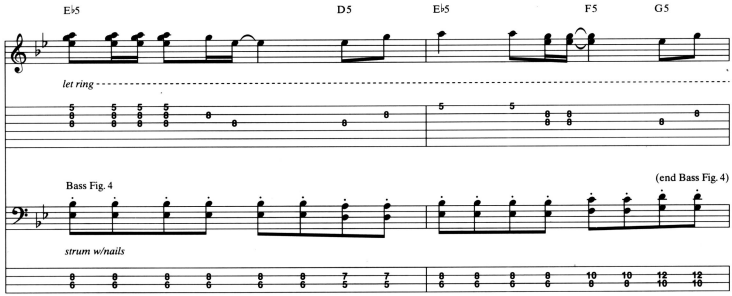
Gm

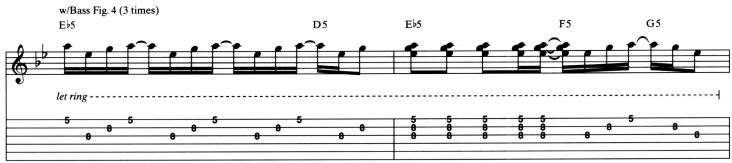
sl. sl.

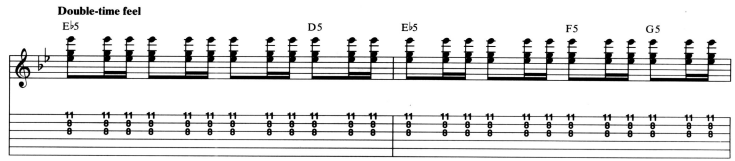
sl. sl.

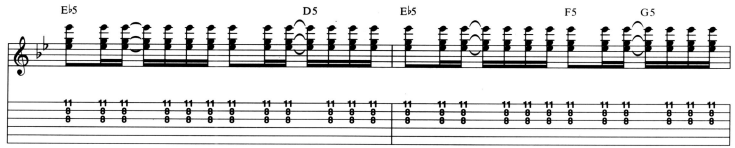

sl.
let ring
sl.

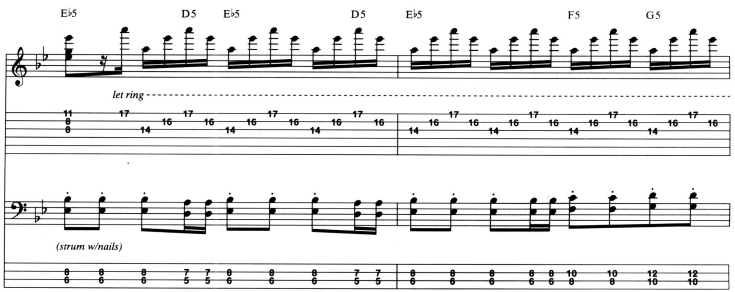

sl.
sl.
let ring
sl.
sl.

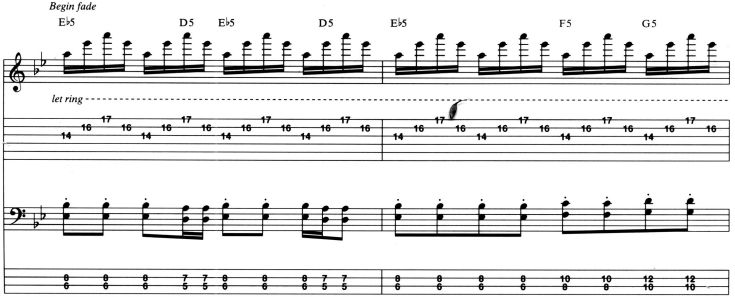

E♭5
D5
E♭5
F5
G5
let ring
Bass Fig. 4
(end Bass Fig. 4)
strum w/nails

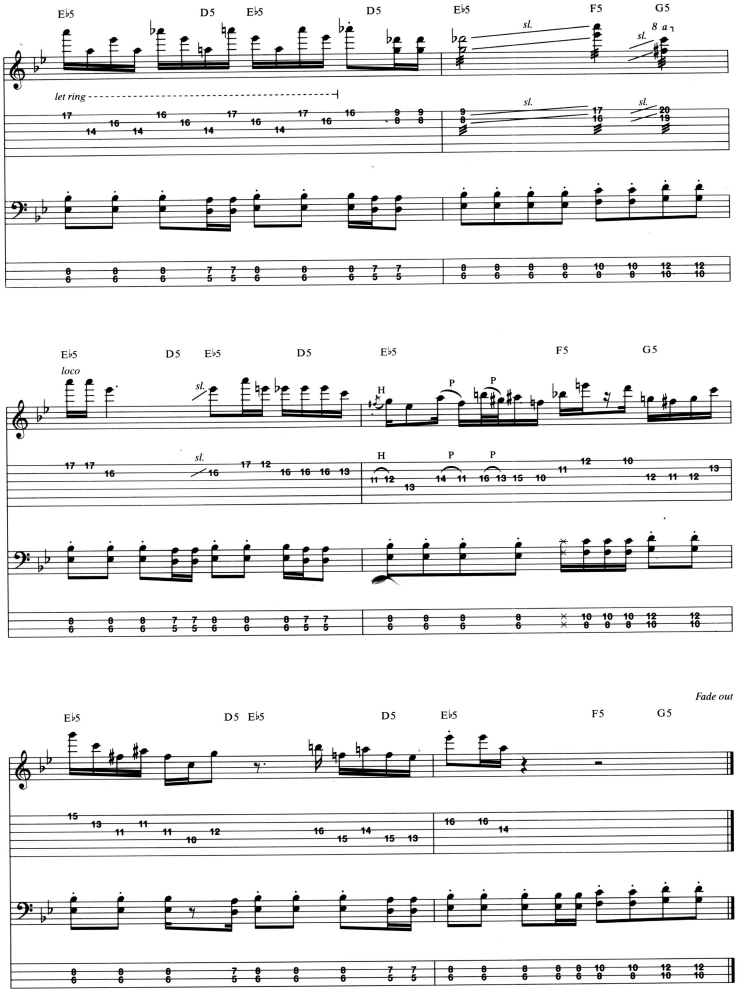

w/Bass Fig. 4 (3 times)
E♭5
D5
E♭5
F5
G5
let ring


Double-time feel
E♭5
D5
E♭5
F5
G5


E♭5
D5
E♭5
F5
G5


E♭5
D5
E♭5
D5
E♭5
F5
G5
let ring
(strum w/nails)


Begin fade
E♭5
D5
E♭5
D5
E♭5
F5
G5
let ring


E♭5
D5
E♭5
D5
E♭5
F5
G5
sl.
8 a
let ring
loco
H
P
Fade out

JERRY WAS A RACE CAR DRIVER

Music by Primus
Lyrics by Claypool

Moderate Rock ♩ = 128

N.C.

Bass Fig. 1 (*6-stg. fretless bass)

8va

Intro (Car engine)

*Tuning (low to high): BEADGC

Gtr.

f dist. tone w/slide

w/o slide

Bass Fill 1

w/Bass Fig. 1 (8 times)

A(♭5) A♭maj7(♭5) A(♭5) A♭maj7(♭5)

let ring

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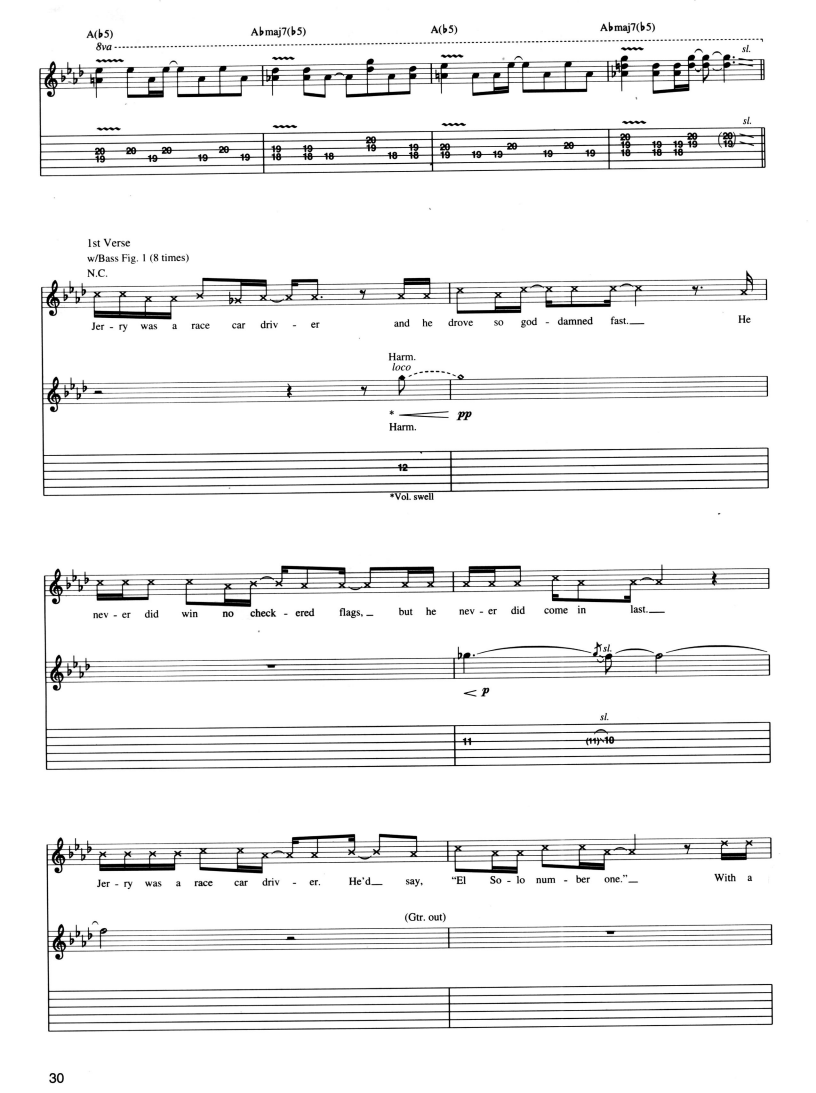
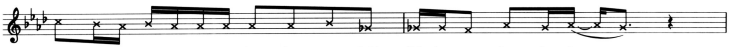
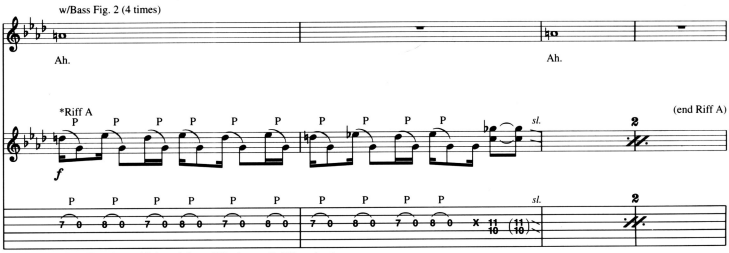
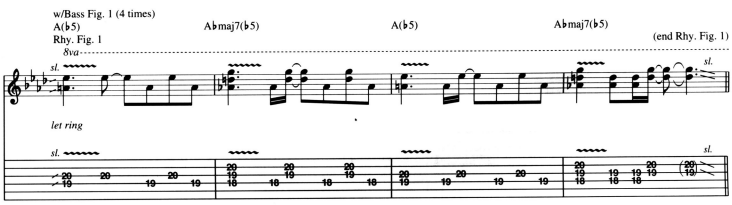
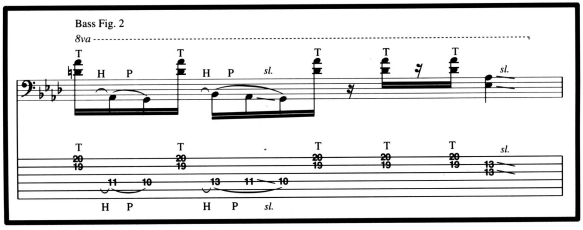

A(♭5)
8va
A♭maj7(♭5)
A(♭5)
A♭maj7(♭5)
sl.
1st Verse
w/Bass Fig. 1 (8 times)
N.C.
Jer - ry was a race car driv - er and he drove so god - damned fast. He
Harm.
loco
*
pp
Harm.
*Vol. swell
nev - er did win no check - ered flags, but he nev - er did come in last.
p
sl.
Jer - ry was a race car driv - er. He'd say, "El So - lo num - ber one." With a
(Gtr. out)

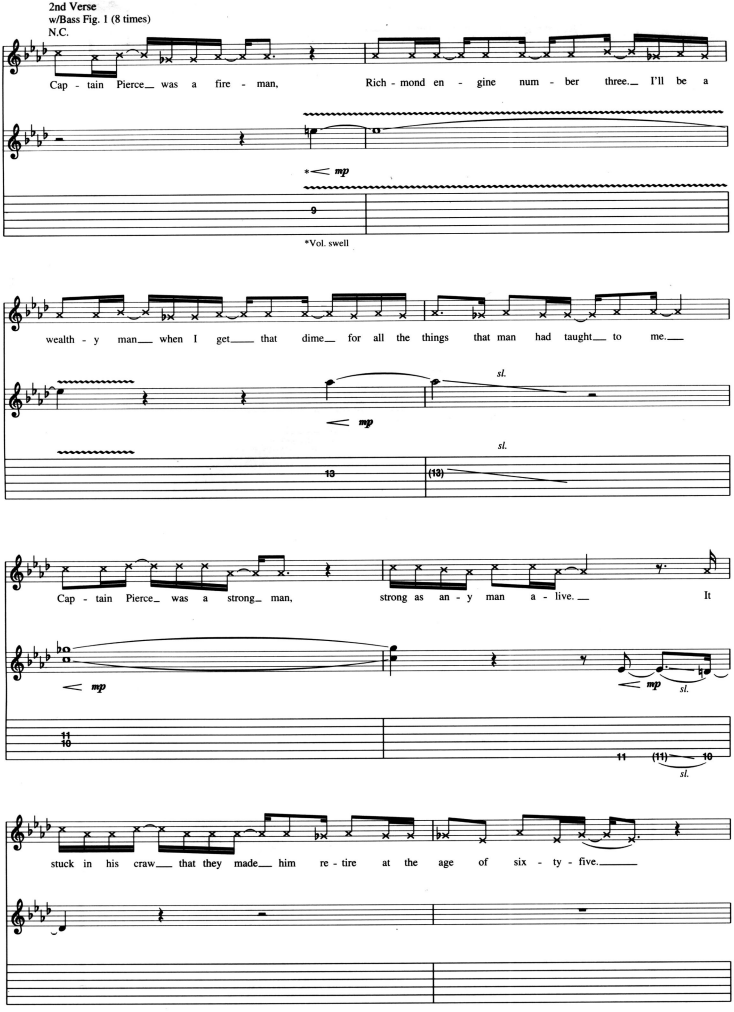


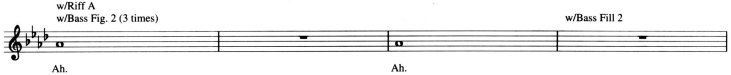


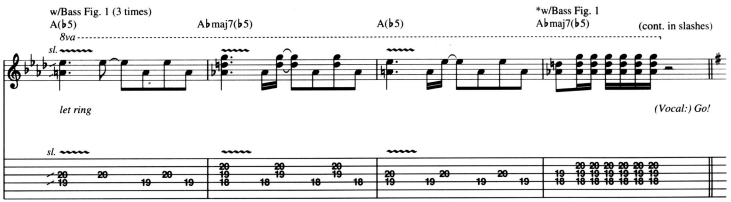
*Play all gtr. parts w/slight variations ad lib when recalled (throughout).



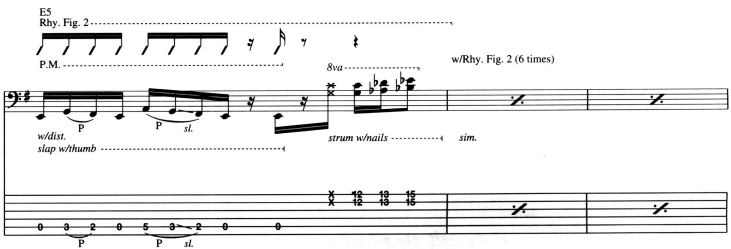


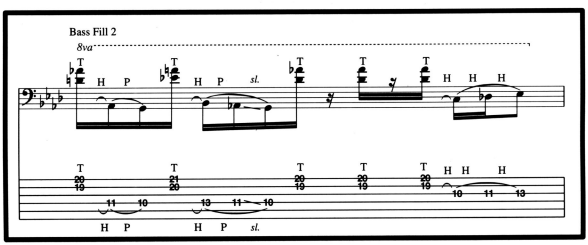

2nd Verse
w/Bass Fig. 1 (8 times)
N.C.
Cap - tain Pierce was a fire - man, Rich - mond en - gine num - ber three. I'll be a
mp
*Vol. swell
wealth - y man when I get that dime for all the things that man had taught to me.
sl.
mp
Cap - tain Pierce was a strong man, strong as an - y man a - live. It
mp
mp
sl.
sl.
stuck in his craw that they made him re - tire at the age of six - ty - five.

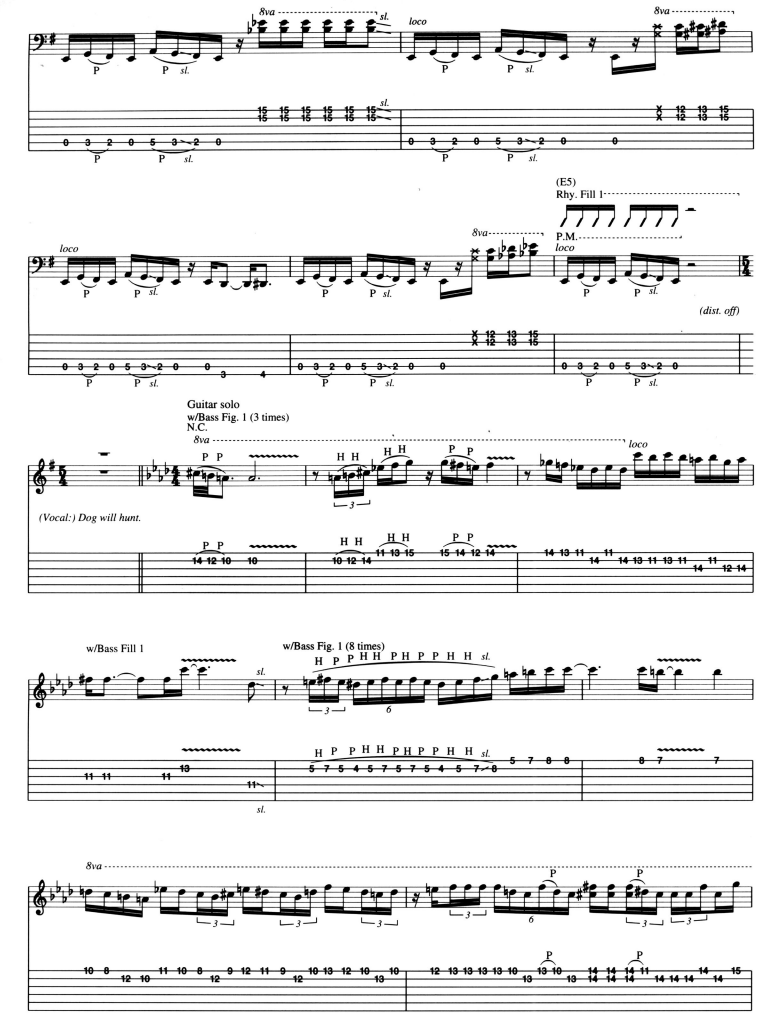


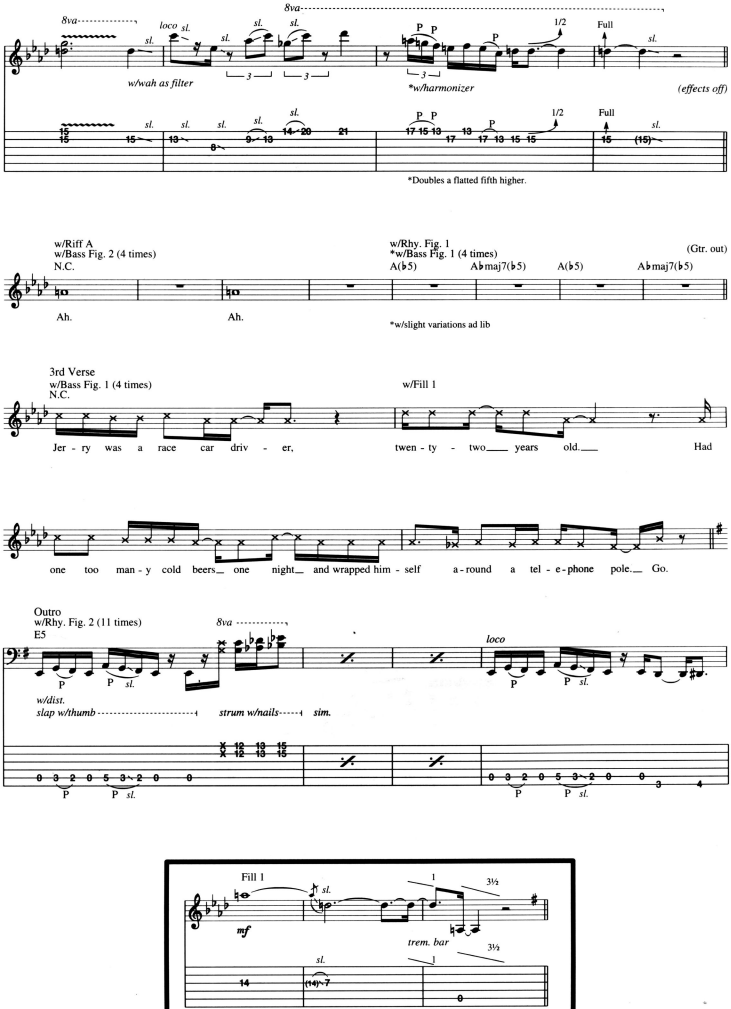


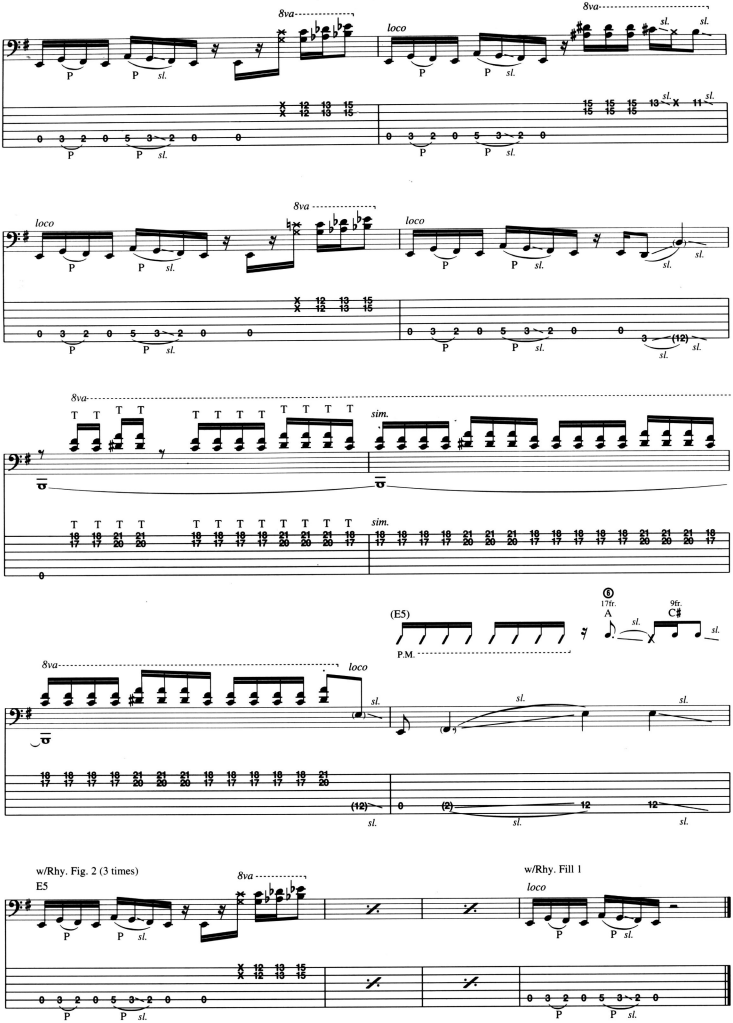
*Substitute 1/2 rest for last 2 beats.





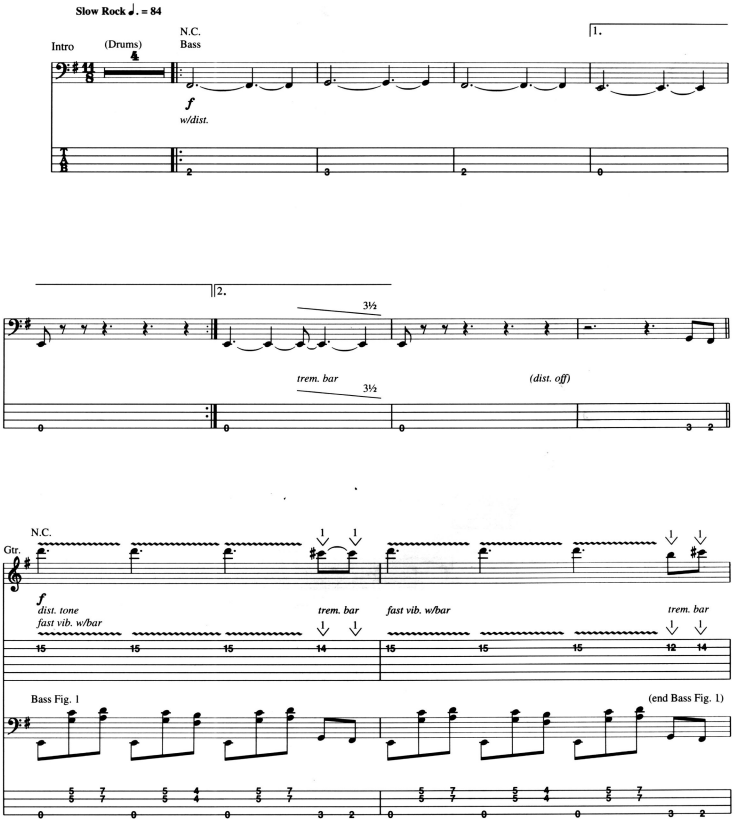

8va
sl.
loco
P
P sl.
(E5)
Rhy. Fill 1
P.M.
(dist. off)
Guitar solo
w/Bass Fig. 1 (3 times)
N.C.
(Vocal:) Dog will hunt.
w/Bass Fill 1
w/Bass Fig. 1 (8 times)
H P P H H P H P P H H sl.
H P P H H P H P P H H sl.


8va
loco
sl.
w/wah as filter
*w/harmonizer
1/2
Full
(effects off)
*Doubles a flatted fifth higher.
w/Riff A
w/Bass Fig. 2 (4 times)
N.C.
Ah.
Ah.
w/Rhy. Fig. 1
*w/Bass Fig. 1 (4 times)
A(♭5)
A♭maj7(♭5)
A(♭5)
A♭maj7(♭5)
(Gtr. out)
*w/slight variations ad lib
3rd Verse
w/Bass Fig. 1 (4 times)
N.C.
w/Fill 1
Jer - ry was a race car driv - er,
twen - ty - two years old.
Had
one too man - y cold beers one night and wrapped him - self a - round a tel - e - phone pole. Go.
Outro
w/Rhy. Fig. 2 (11 times)
E5
8va
loco
w/dist.
slap w/thumb
strum w/nails
sim.
Fill 1
mf
trem. bar
3½


8va
loco
sl.
P
sim.
(E5)
P.M.
17fr.
A
9fr.
C#
w/Rhy. Fig. 2 (3 times)
E5
w/Rhy. Fill 1

ELEVEN

Music by Primus
Lyrics by Claypool



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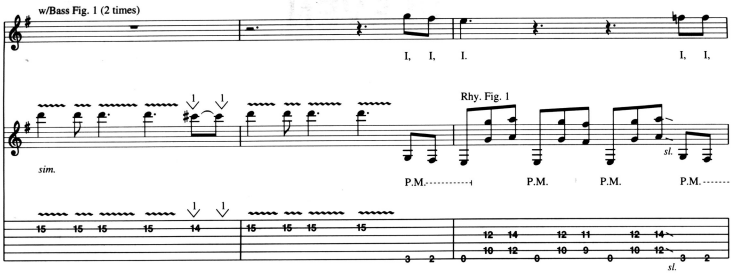
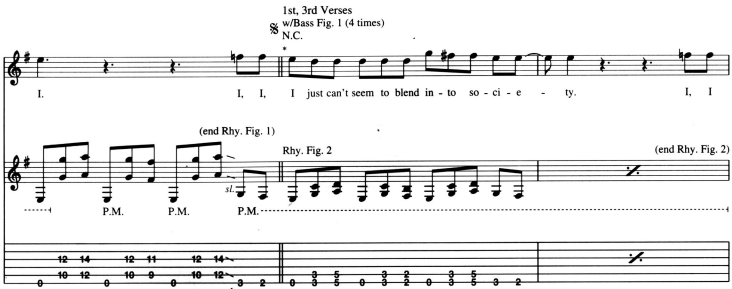
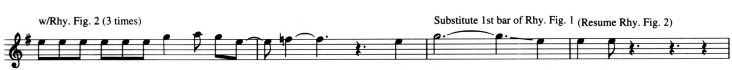
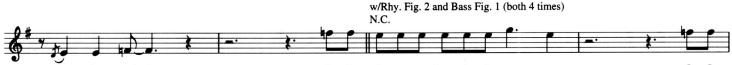
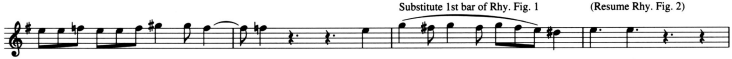
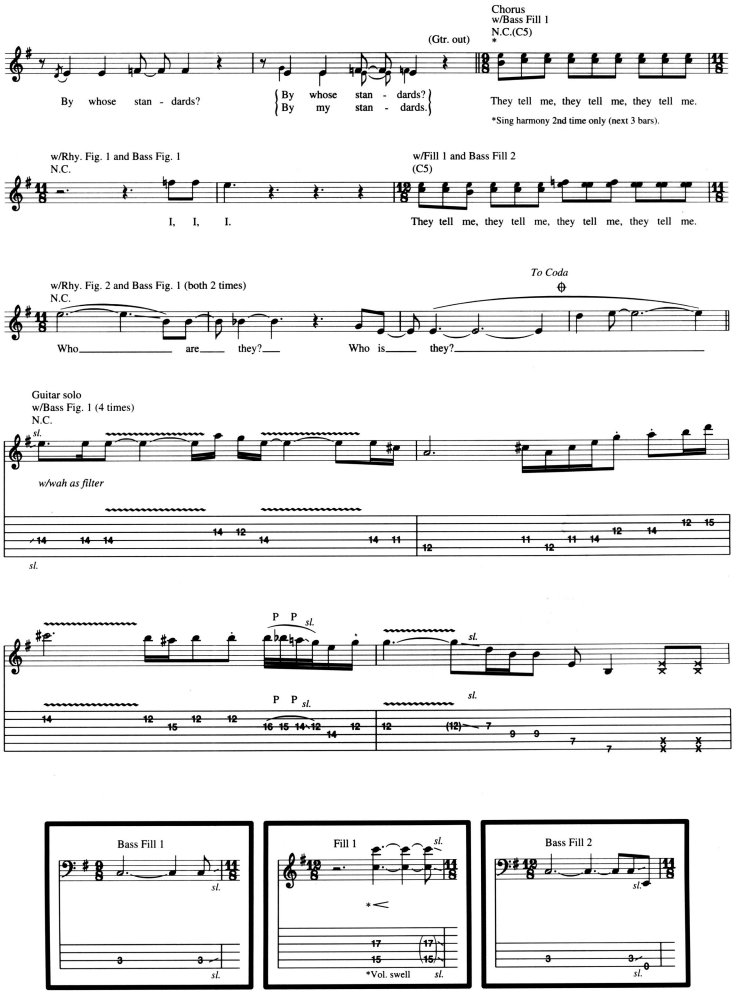

w/Bass Fig. 1 (2 times)
I, I, I. I, I,
Rhy. Fig. 1
sim.
P.M. P.M. P.M. P.M.
sl.
15 15 15 15 14 15 15 15 15
12 14 12 11 12 14
10 12 10 9 10 12
0 3 2 0 0 3 2
sl.

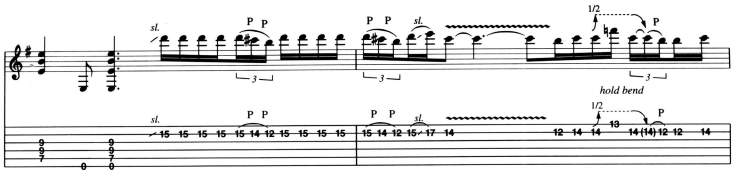

1st, 3rd Verses
w/Bass Fig. 1 (4 times)
N.C.
I. I, I, I just can't seem to blend in - to so - ci - e - ty. I, I
(end Rhy. Fig. 1)
Rhy. Fig. 2
(end Rhy. Fig. 2)
P.M. P.M. P.M.
sl.
12 14 12 11 12 14
10 12 10 9 10 12
0 0 0 3 2
sl.
0 3 5 0 3 2 0 3 5 3 2
*Sing w/variations ad lib on D.S. (till Coda).

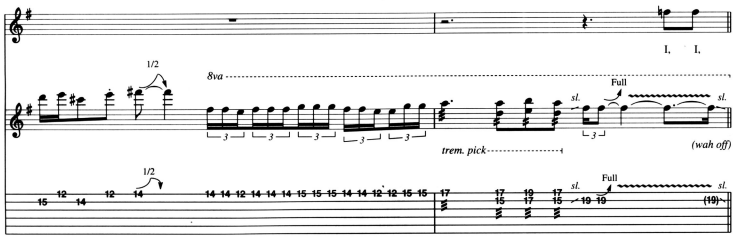

w/Rhy. Fig. 2 (3 times)
Substitute 1st bar of Rhy. Fig. 1
(Resume Rhy. Fig. 2)
I have no hope for this dim sim-pli - ci - ty of law and or - der.

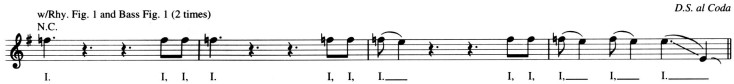

2nd, 4th Verses
w/Rhy. Fig. 2 and Bass Fig. 1 (both 4 times)
N.C.
By whose rules? I, I, I see no rhyme in the rea - son. I, I,

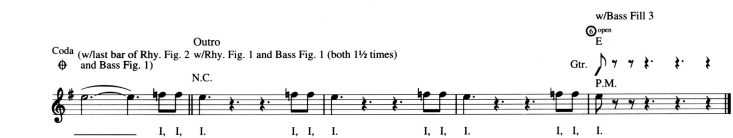

Substitute 1st bar of Rhy. Fig. 1
(Resume Rhy. Fig. 2)
I see no hope for this ho - ly trea - son of love and so soft.

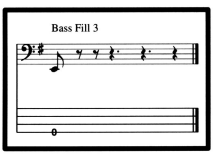

Chorus
w/Bass Fill 1
N.C.(C5)
(Gtr. out)
By whose stan - dards?
By whose stan - dards?
By my stan - dards.
They tell me, they tell me, they tell me.
*Sing harmony 2nd time only (next 3 bars).
w/Rhy. Fig. 1 and Bass Fig. 1
N.C.
w/Fill 1 and Bass Fill 2
(C5)
I, I, I.
They tell me, they tell me, they tell me, they tell me.
w/Rhy. Fig. 2 and Bass Fig. 1 (both 2 times)
N.C.
To Coda
Who are they? Who is they?
Guitar solo
w/Bass Fig. 1 (4 times)
N.C.
sl.
w/wah as filter
P P sl.
Bass Fill 1
Fill 1
*Vol. swell
Bass Fill 2


sl.
P P
1/2
hold bend


I, I,
1/2
8va
Full
sl.
trem. pick
(wah off)

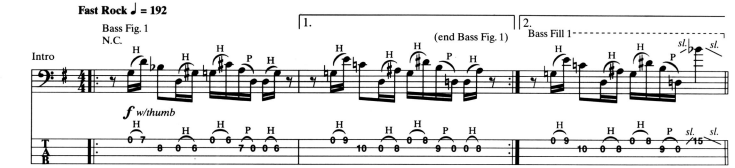

w/Rhy. Fig. 1 and Bass Fig. 1 (2 times)
N.C.
D.S. al Coda

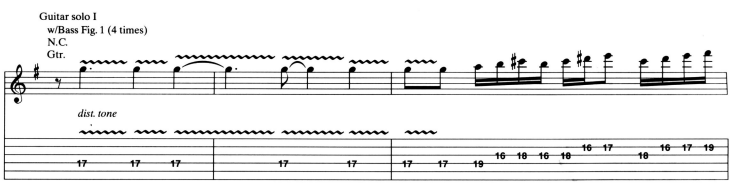

w/Bass Fill 3
open
E
Gtr.
P.M.
Coda
Outro
(w/last bar of Rhy. Fig. 2 and Bass Fig. 1)
w/Rhy. Fig. 1 and Bass Fig. 1 (both 1½ times)
N.C.

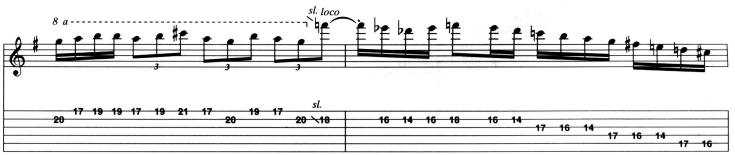

Bass Fill 3

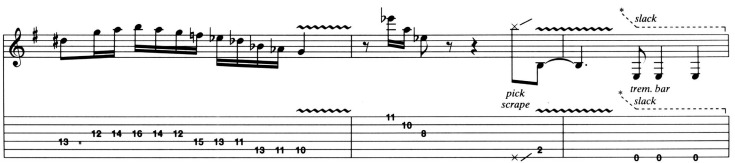
IS IT LUCK?

Music by Primus
Lyrics by Claypool









*Depress bar before striking note.

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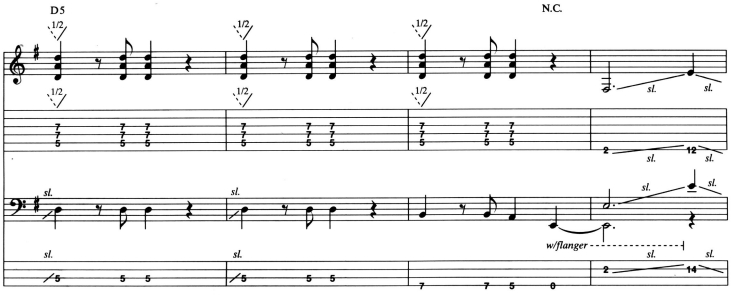
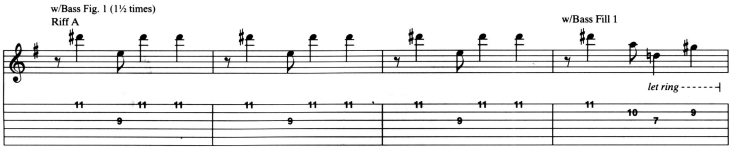
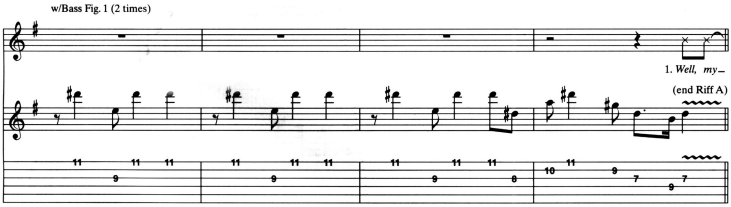
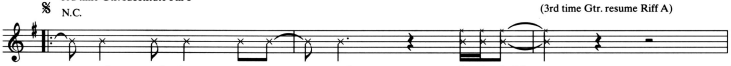


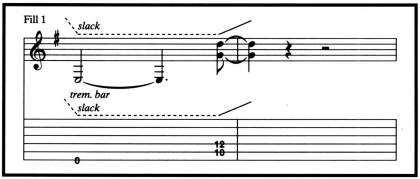


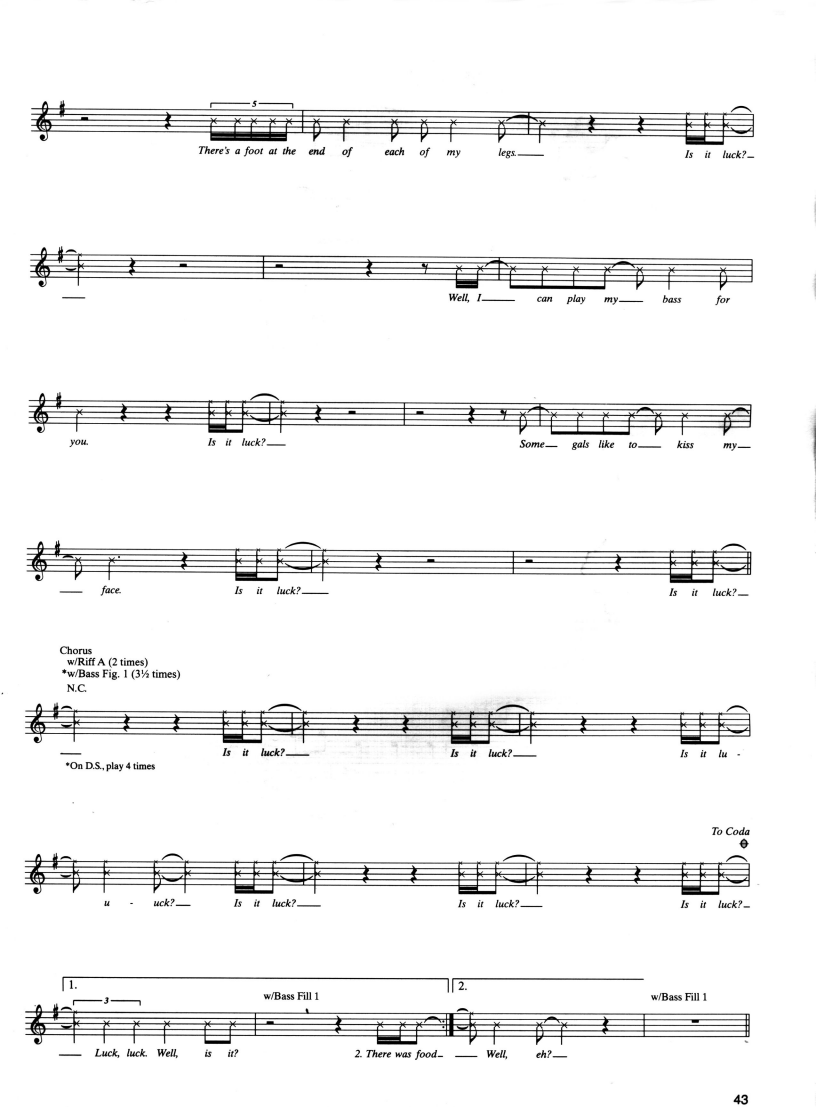


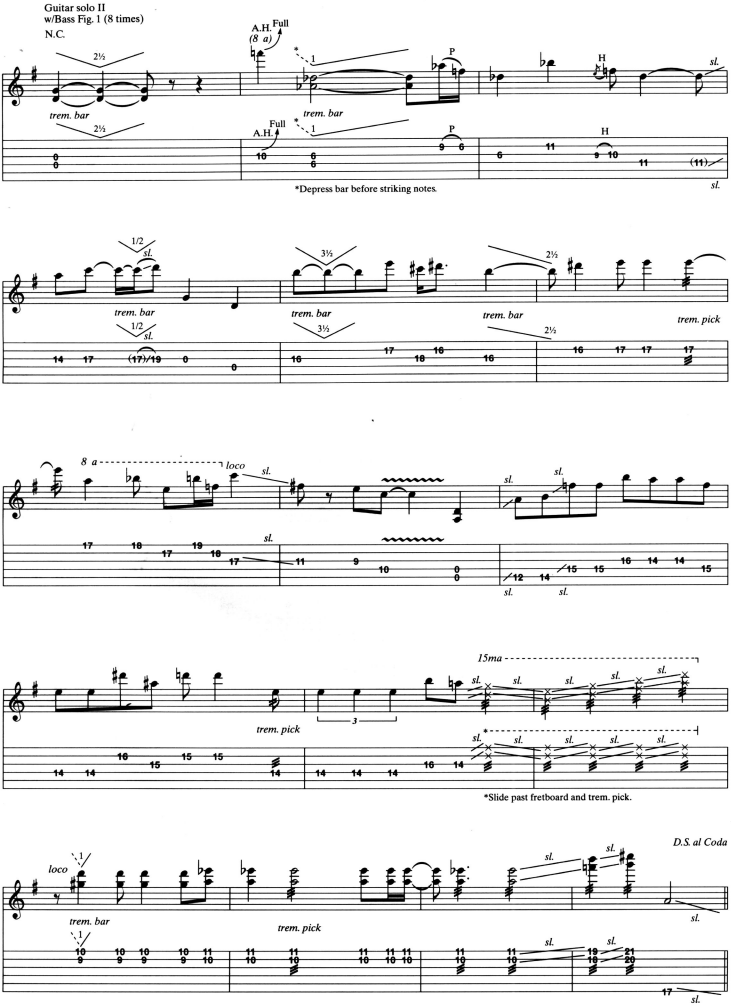
1st, 2nd, 3rd Verses
w/Riff A (2 times) and Bass Fig. 1 (8 times)
3rd time Gtr. substitute Fill 1

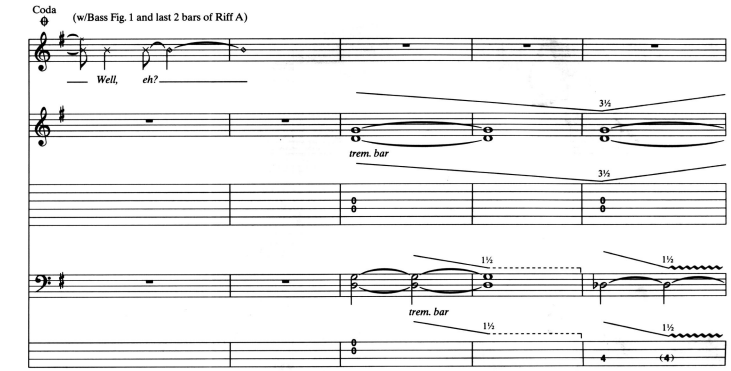


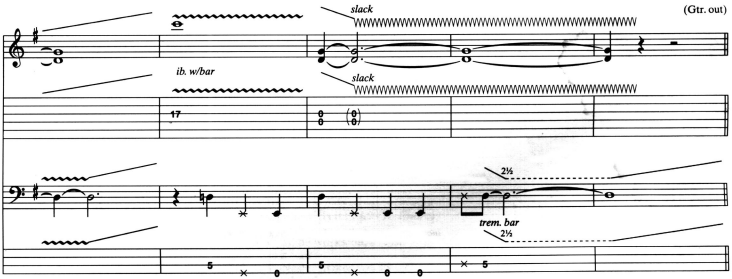
2. 3. *See additional lyrics*

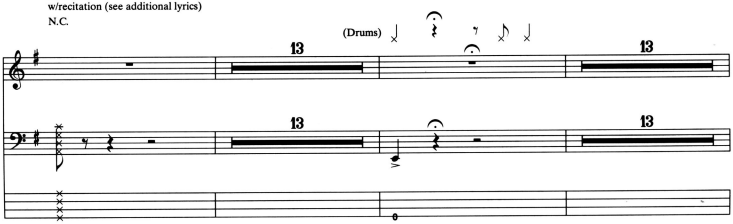


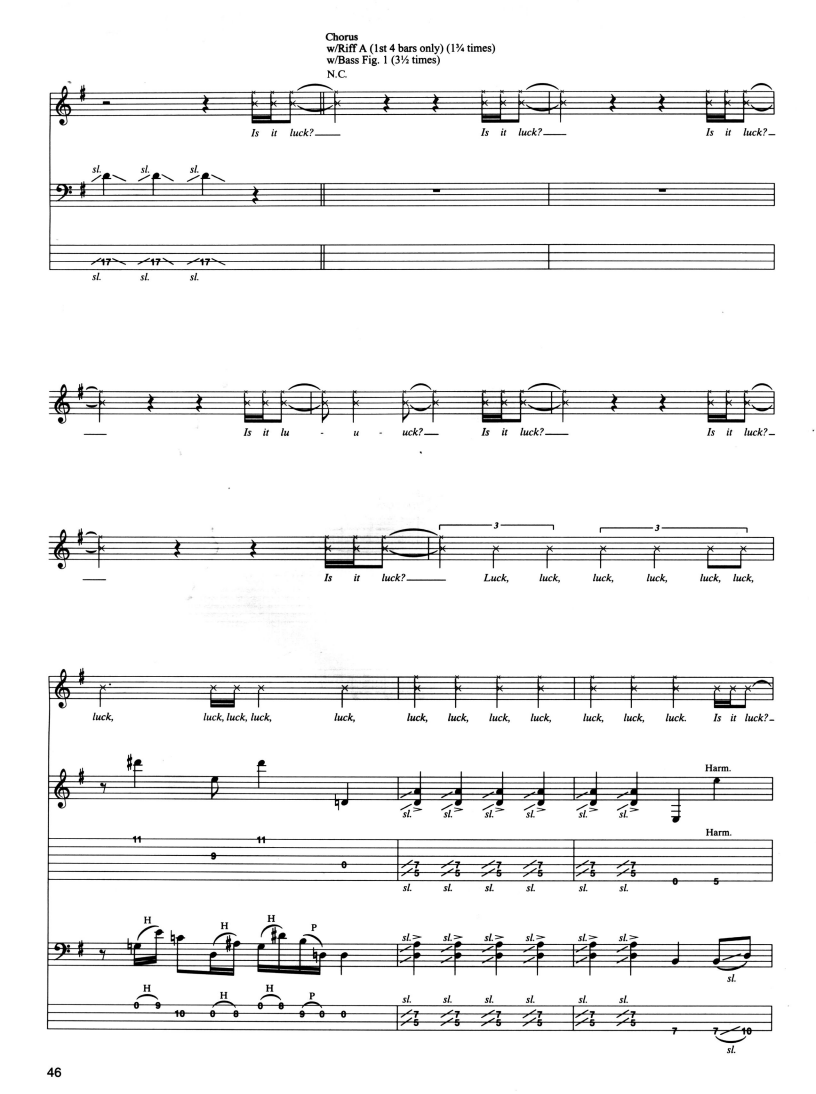

5
There's a foot at the end of each of my legs.
Is it luck?
Well, I can play my bass for
you.
Is it luck?
Some gals like to kiss my
face.
Is it luck?
Is it luck?
Chorus
w/Riff A (2 times)
*w/Bass Fig. 1 (3½ times)
N.C.
Is it luck?
Is it luck?
Is it lu -
*On D.S., play 4 times
To Coda
u - uck?
Is it luck?
Is it luck?
Is it luck?
1.
2.
w/Bass Fill 1
w/Bass Fill 1
3
Luck, luck. Well, is it?
2. There was food
Well, eh?

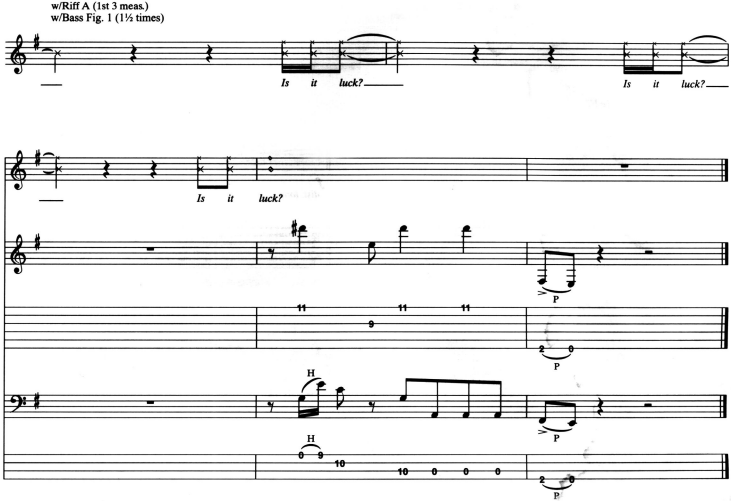

Guitar solo II
w/Bass Fig. 1 (8 times)
N.C.
A.H.
Full
(8 a)
trem. bar
P
H
sl.
*Depress bar before striking notes.
1/2
3½
2½
trem. pick
8 a
loco
15ma
*Slide past fretboard and trem. pick.
D.S. al Coda


Coda
(w/Bass Fig. 1 and last 2 bars of Riff A)
Well, eh?
3½
trem. bar
3½
1½
1½
trem. bar
1½
1½
4
(4)


slack
(Gtr. out)
ib. w/bar
slack
17
2½
trem. bar
2½
5
5
5


Interlude
w/recitation (see additional lyrics)
N.C.
(Drums)
13
13
13
13


Chorus
w/Riff A (1st 4 bars only) (1¾ times)
w/Bass Fig. 1 (3½ times)
N.C.
Is it luck?
Is it luck?
Is it luck?
sl.
Is it lu - u - uck?
Is it luck?
Is it luck?
Is it luck?
Luck, luck, luck, luck, luck, luck,
luck, luck, luck, luck, luck, luck, luck, luck, luck, luck, luck. Is it luck?
Harm.
Harm.
H
P



Additional Lyrics

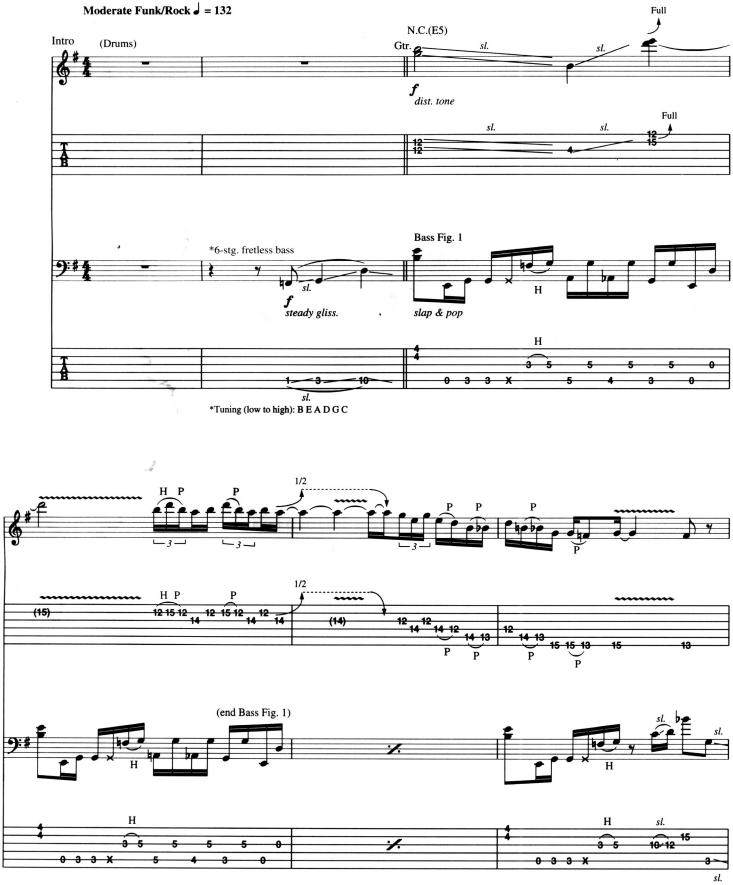
2. There was food inside your mouth today.
   Is it luck?
   Your barber cut your hair just so.
   Is it luck?
   Well, you can count to ten and back again.
   Is it luck?
   When the taste of sex is on your lips,
   Is it luck? Is it luck? *(To Chorus)*

3. Cyanide works, oh, so fast.
   Is it luck?
   Polyester makes you sweat.
   Is it luck?
   If a graham cracker gets you off,
   Is it luck?
   Love, love?
   Is it luck? Is it luck? *(To Chorus)*

Recitation:
Said she wanted my body, not my mind, so I showed her my dictionary, showed her the words that I know, not quite desiring to, and how loquacious I can be when I set my mind down to it. But she wasn't impressed. No, no, no, no... She wasn't impressed at all. She whispered in my ear! She whispered in my ear, she said, "You wanna get lucky, little boy?" Well, I smiled. I smiled and I said... *(To Chorus)*

TOMMY THE CAT

Music by Primus
Lyrics by Claypool



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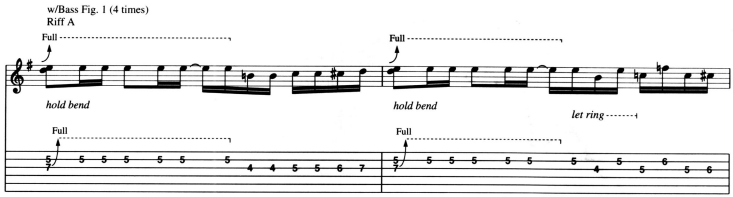
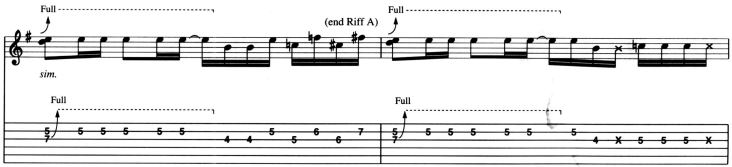
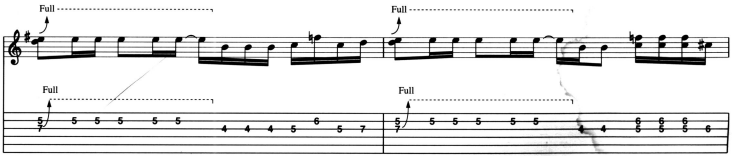
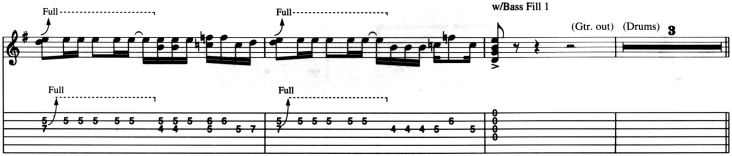
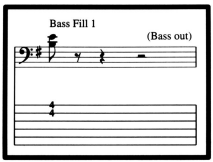
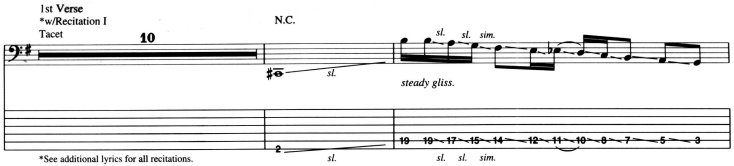

w/Bass Fig. 1 (4 times)
Riff A
Full
hold bend
Full
hold bend
let ring
Full
Full


Full
(end Riff A)
Full
sim.
Full
Full

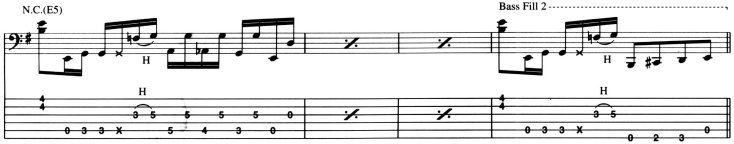

Full
Full
Full
Full

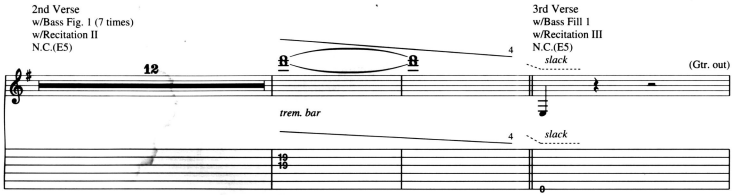

Full
Full
w/Bass Fill 1
(Gtr. out)
(Drums)
3
Full
Full

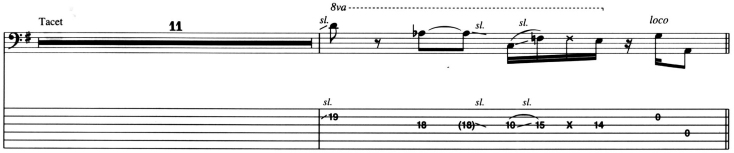

Bass Fill 1
(Bass out)

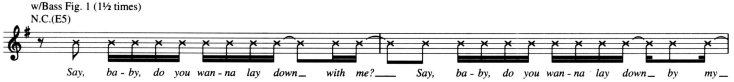


*See additional lyrics for all recitations.









w/Bass Fill 3

side? Say, ba - by, do you wan - na lay down with me? Say, ba - by! Say, ba - by!

Guitar solo
w/Bass Fig. 1
N.C.(E5)

Full 1½ Full H P w/Bass Fig. 2 Full

Full 1½ Full H P Full

w/Bass Fig. 1 (1½ times)

sl. P Full sl. P sl.

sl. Full P sl. P sl.

P Full P A.H. (8va) 1/2 w/Bass Fill 4 sl. P P P

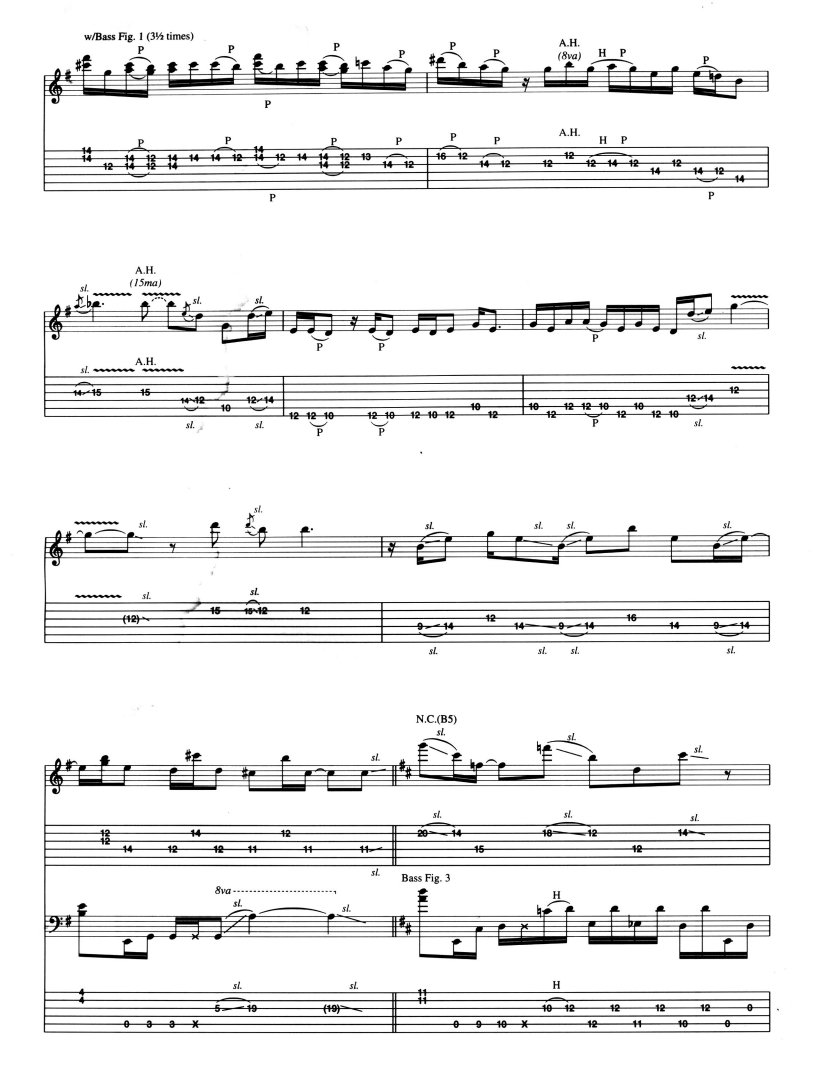
Full 1/2 A.H. P P P P sl. sl.

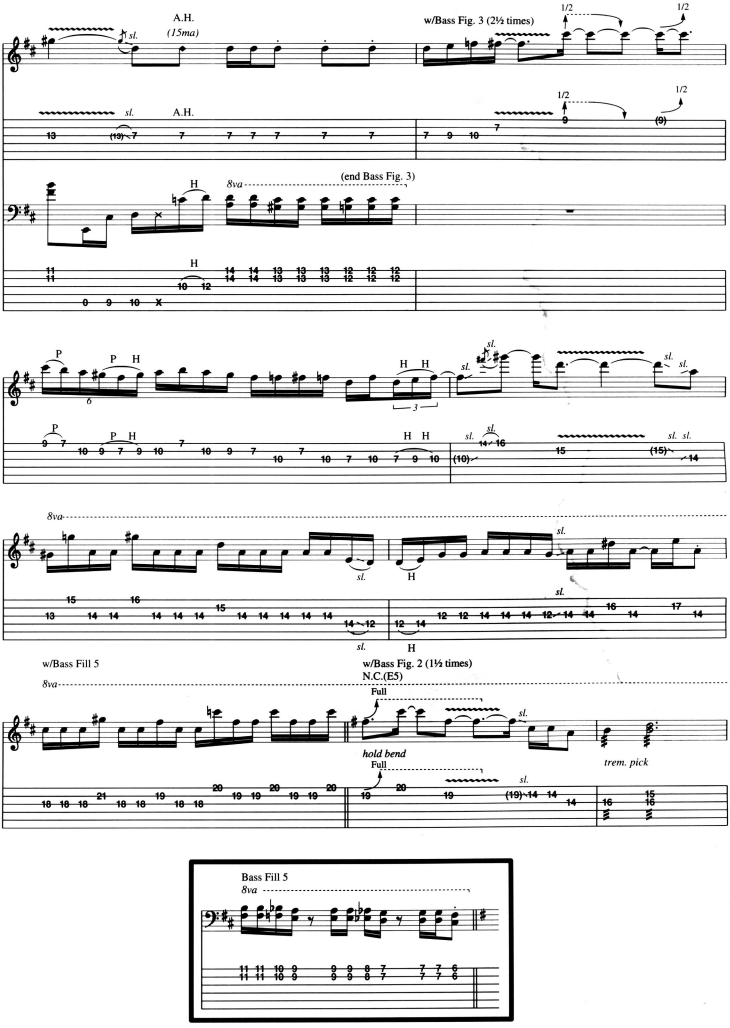
Bass Fill 3

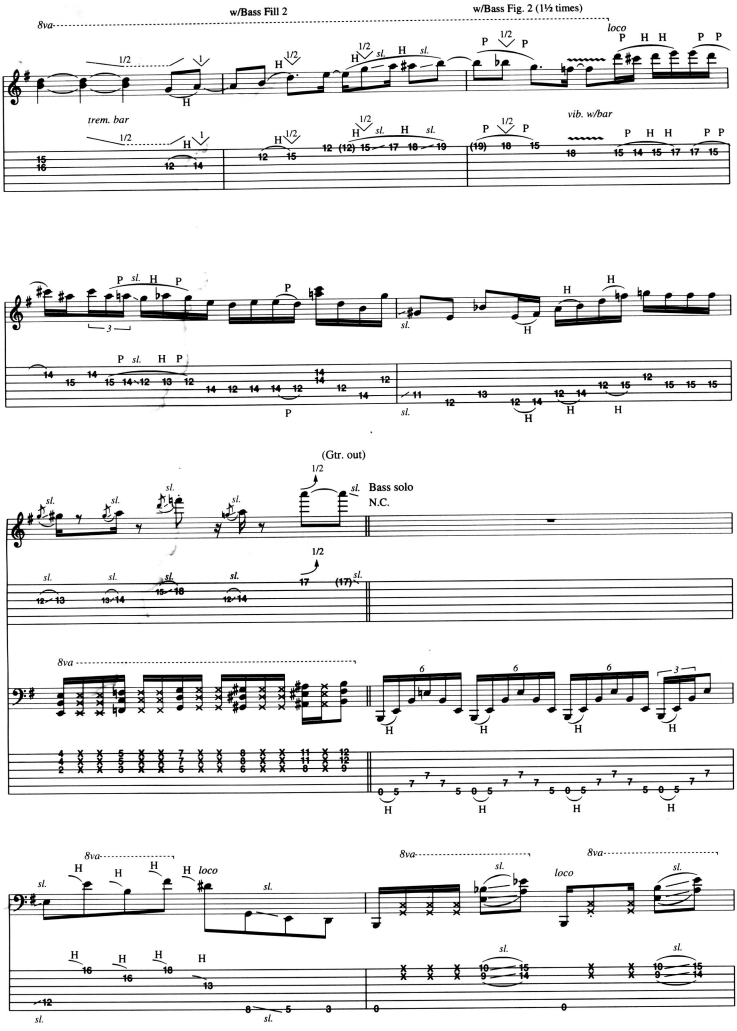
Bass Fill 4

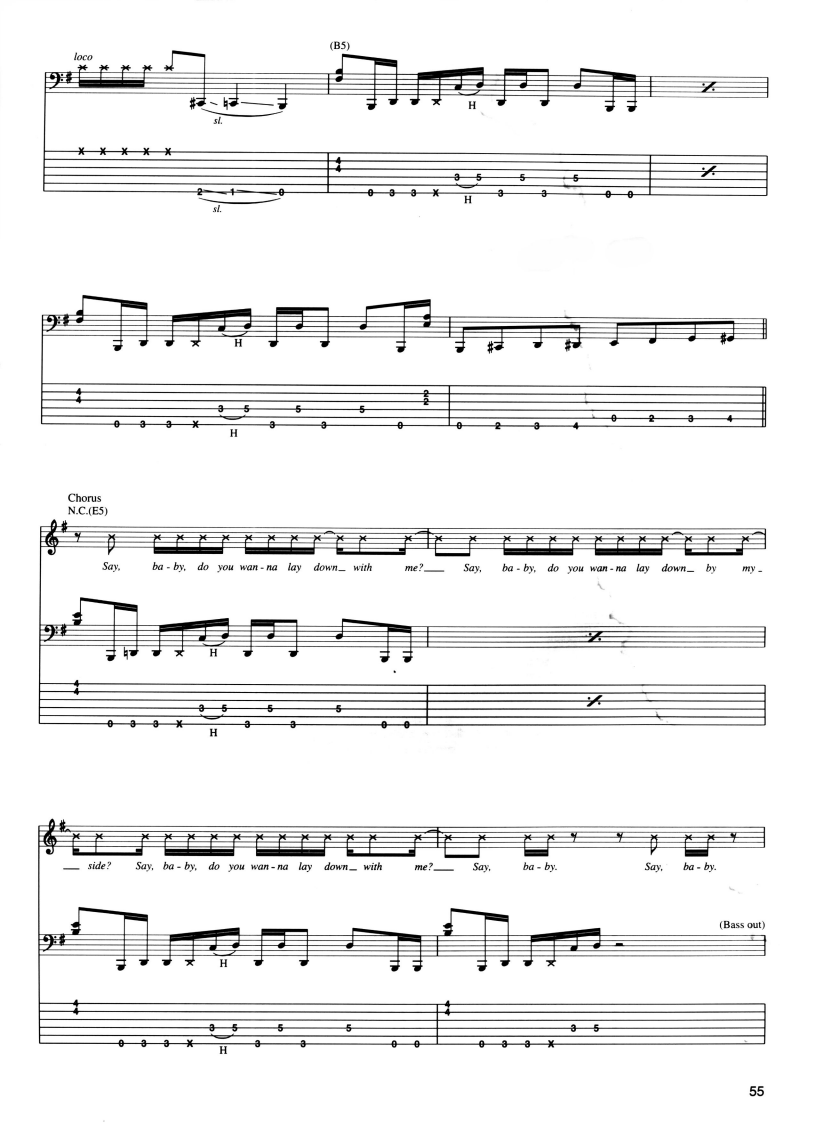
Bass Fig. 2

H H


w/Bass Fig. 1 (3½ times)
A.H.
(8va)
A.H.
(15ma)
N.C.(B5)
Bass Fig. 3
8va


A.H.
(15ma)
sl.
w/Bass Fig. 3 (2½ times)
1/2
A.H.
(end Bass Fig. 3)
8va
H
P
w/Bass Fill 5
w/Bass Fig. 2 (1½ times)
N.C.(E5)
Full
hold bend
trem. pick
Bass Fill 5


w/Bass Fill 2
w/Bass Fig. 2 (1½ times)
8va
loco
trem. bar
vib. w/bar
(Gtr. out)
Bass solo
N.C.
8va
8va
loco
8va
loco
8va


loco
(B5)
sl.
H
sl.
H
H
H
Chorus
N.C.(E5)
Say, ba - by, do you wan - na lay down_ with me?___ Say, ba - by, do you wan - na lay down_ by my_
H
H
___ side? Say, ba - by, do you wan - na lay down_ with me?___ Say, ba - by. Say, ba - by.
(Bass out)
H

Tacet

Say, ba - by, do you wan - na lay down_ with me?___ Say, ba - by, do you wan - na lay down__ by my_

___ side? Say, ba - by, do you wan - na lay down_ with me?___ Say, b - b - b - b - b - b - b - b - b - b - b - b -

ba - by. Say, ba - by, do you wan - na lay down _ with me?___ Say, ba - by, do you wan - na lay down__ by my_

w/Bass Fill 6

E5

___ side? Say, ba - by, do you wan - na lay down_ with me?___ Say, ba - by! Say, ba - by!

w/Bass Fig. 1 (1½ times)

N.C.(E5)

Full Full sl. sl. Full Full sl. sl.

Full Full sl. sl. Full Full sl. sl.

12 15 12 15 5 (5) 6 6 6 8 15 12 15 12 15 5 (5) 6 6 6 8 15

w/Bass Fill 7

Full Full sl. sl. Full Full Full 3½

trem. bar

Full Full sl. sl. Full Full Full 3½

12 15 12 15 5 (5) 6 6 6 7 7 8 12 15 12 15 12 15 15 0

Bass Fill 6

sl.

0 0 0 0 10 sl.

Bass Fill 7

H

H

0 2 3 0 2 0 3 2 3 4

Chorus/Outro
*w/Riff A
w/Bass Fig. 1 (1½ times)
N.C.(E5)

*Say, ba - by, do you wan - na lay down_ with me?___ Say, ba - by, do you wan - na lay down__ by my_*

*Play w/slight variations ad lib (till end).

w/Fill 1 and Bass Fill 3

__ side? Say, ba - by, do you wan - na lay down_ with me?___ Say, ba - by! Say, ba - by!

w/Riff A

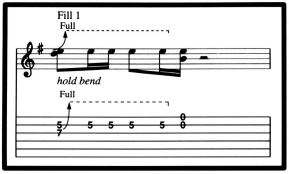
*Say, ba - by, do you wan - na lay down_ with me?___ Say, ba - by, do you wan - na lay down_ by my_*

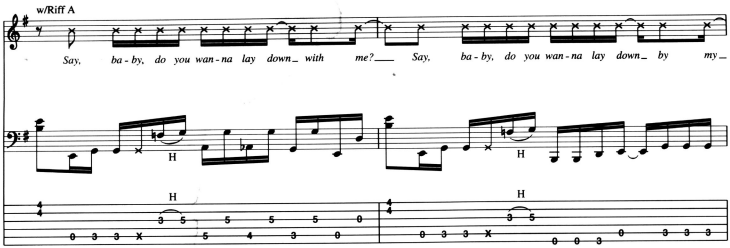
H H H H

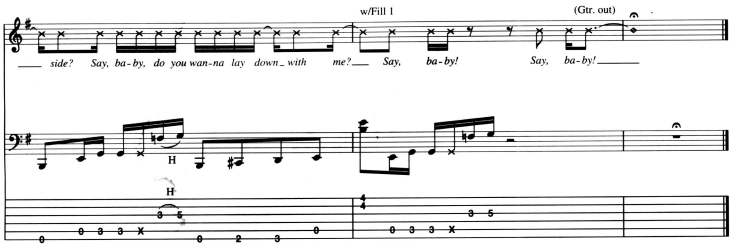
w/Fill 1

__ side? Say, ba - by, do you wan - na lay down_ with me?___ Say, ba - by! Say, ba - by!

H H







Additional Lyrics

Recitation I:
"Well, I remember it as though it were a meal ago," said Tommy the Cat as he reeled back to clear whatever foreign matter may have nestled its way into his mighty throat. Many a fat alley rat had met its demise while staring point blank down the cavernous barrel of this awesome prowling machine. Truly a wonder of nature, this urban predator. Tommy the Cat had many a story to tell, but it was a rare occasion such as this that he did.

Recitation II:
She came slidin' down the alleyway like butter drippin' off a hot biscuit. The aroma, the mean scent, was enough to arouse suspicion in even the oldest of tigers that hung around the hot spot in those days. The sight was beyond belief. Many a head snapped for double, even triple, takes as this vivacious feline made her way into the delta of the alleyway where the most virile of the young tabbies were known to hang out. They hung out in droves. Such a multitude of masculinity could only be found in one place, and that was O'Malley's Alley.

Recitation III:
The air was thick with cat calls (no pun intended) but not even a muscle in her neck did twitch as she sauntered straight into the heart of the alleyway. She knew what she wanted. She was lookin' for that stud bull. She was lookin' for that he-cat and that was me. Tommy the Cat is my name and I say unto thee...*(To Chorus)*

SATHINGTON WALTZ

Music by Primus
Lyrics by Claypool

Moderate Rock ♩ = 116

Banjo arr. for gtr.

N.C.(Bm)

fade in

*6-stg. fretless bass

fade in

*Tuning (low to high): B E A D G C

w/Bass Fig. 1 (13 times)

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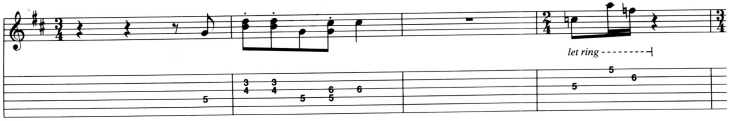
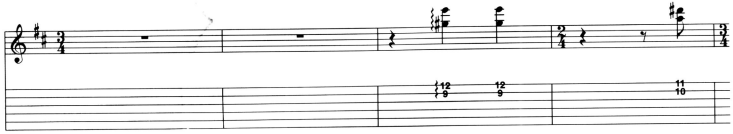
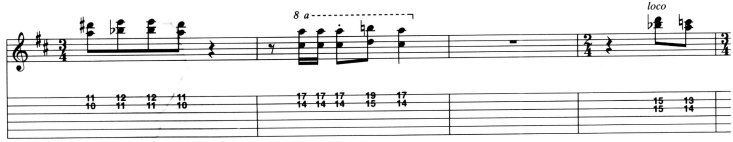
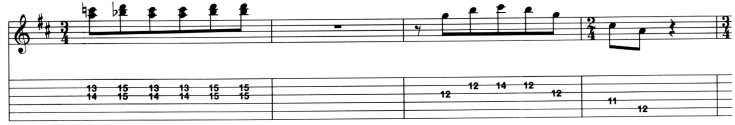
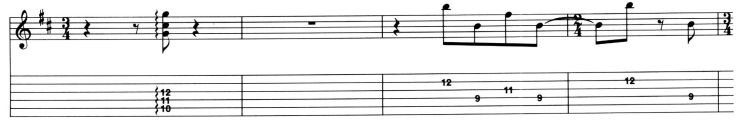
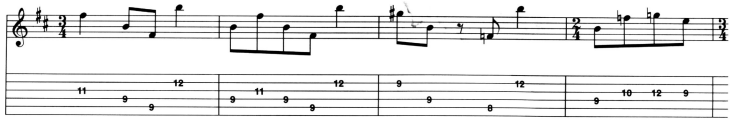

let ring

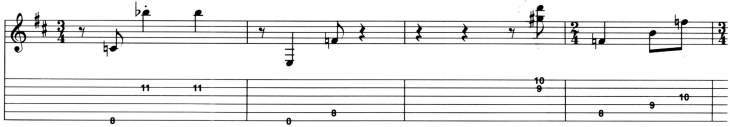


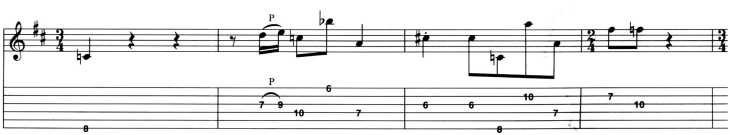

8 a
loco

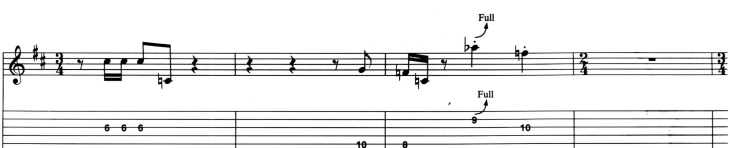


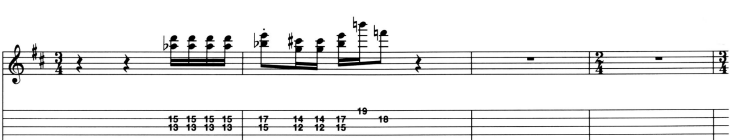


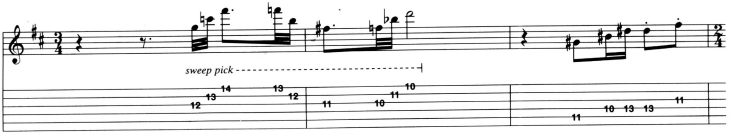


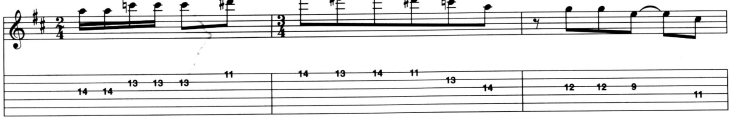


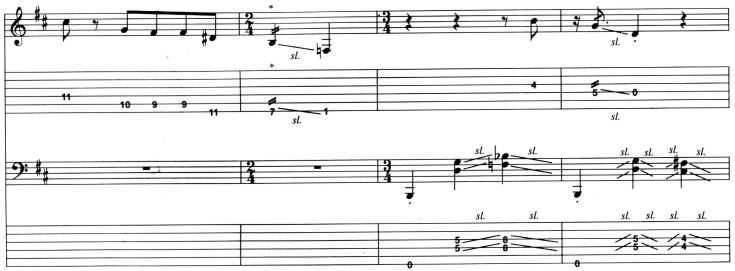

P
P


Full
Full

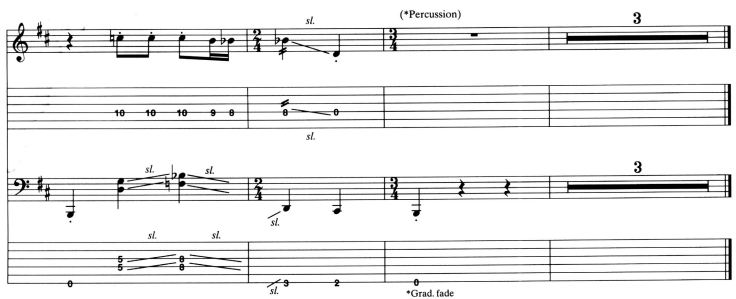








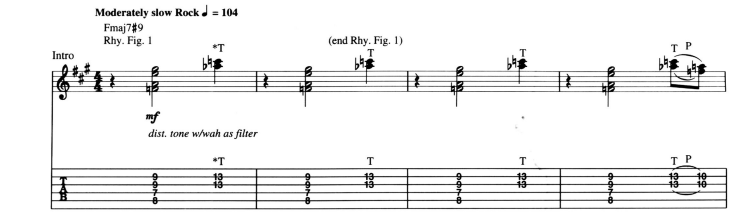
*Pick in sixteenth-note rhythm while sliding.



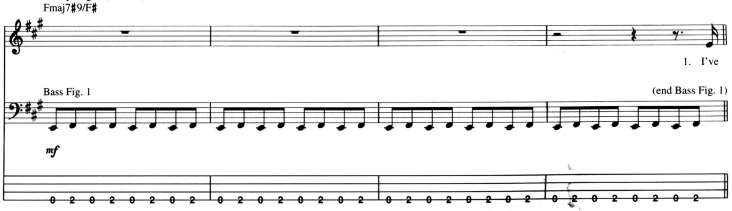
*Grad. fade

THOSE DAMNED BLUE-COLLAR TWEEKERS

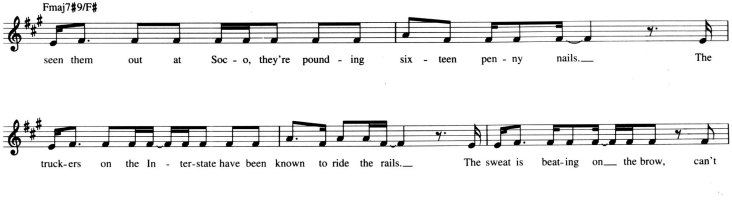
Music by Primus
Lyrics by Claypool



*Tap w/R.H. index and middle fingers.



1st Verse
w/Rhy. Fig. 1 (3½ times) and Bass Fig. 1 (1¾ times)
Fmaj7♯9/F♯



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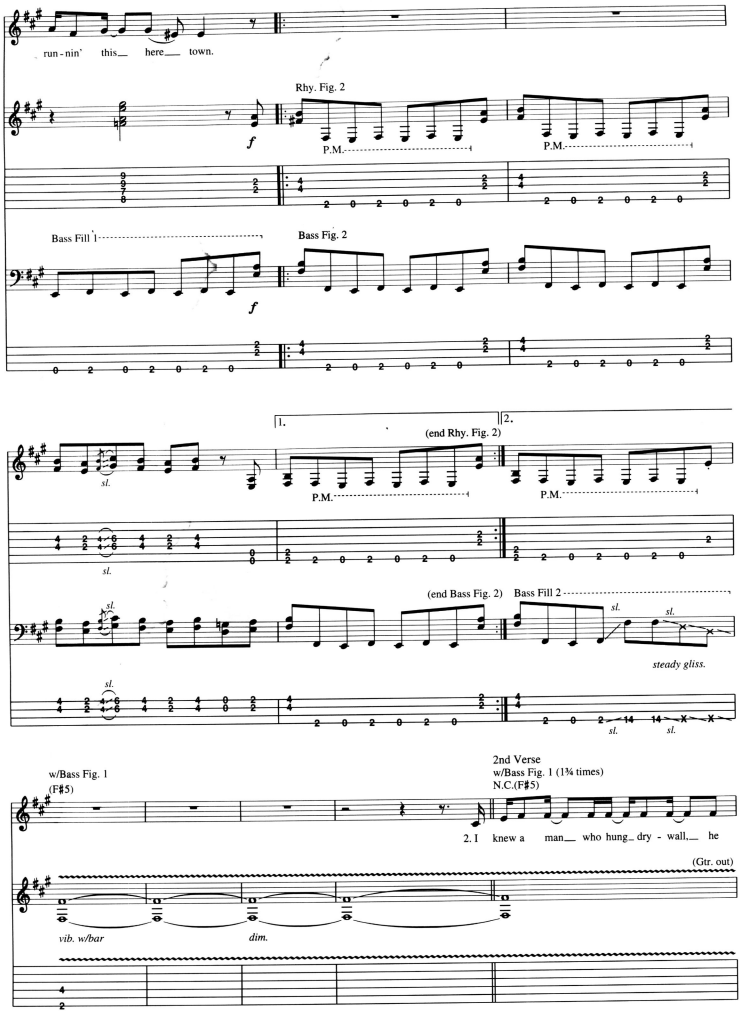
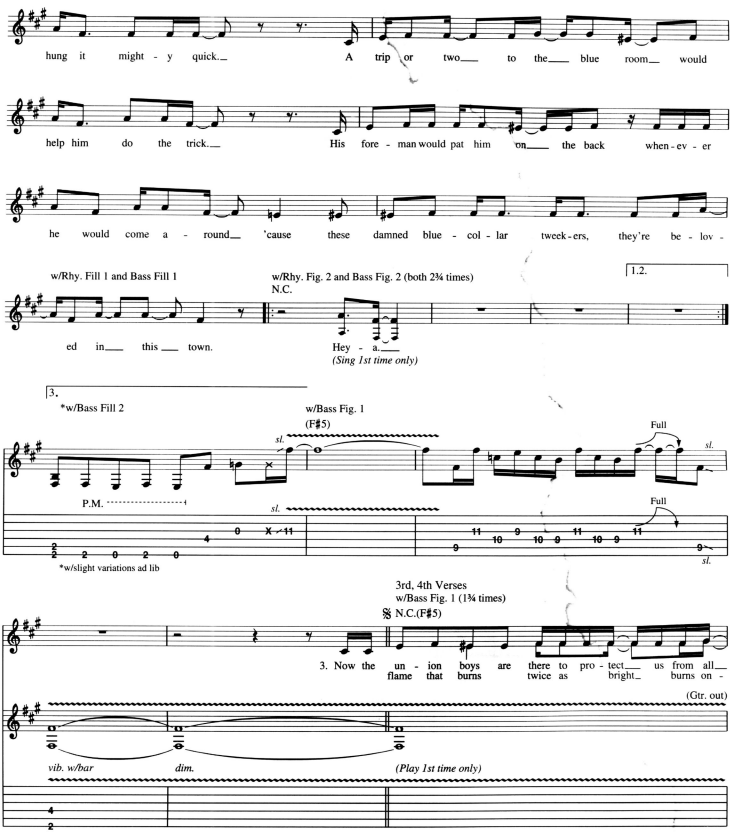
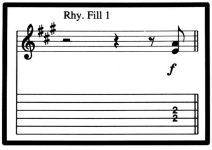
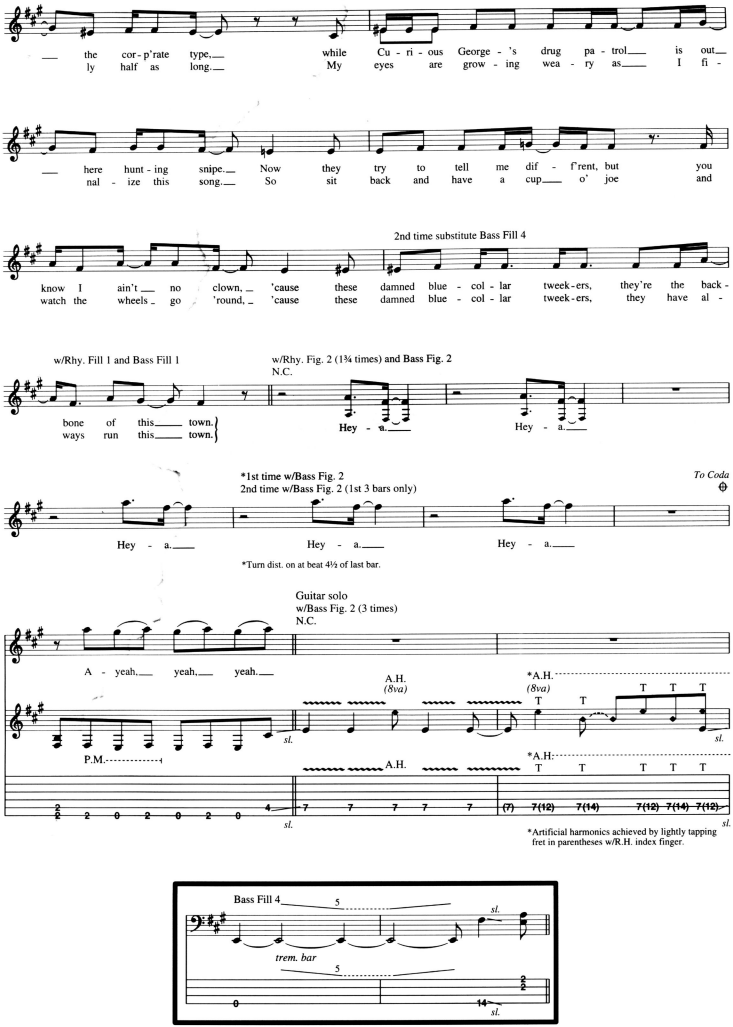
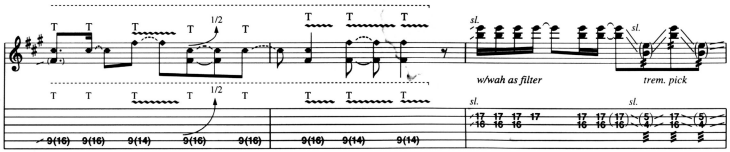

run - nin' this here town.
Rhy. Fig. 2
f
P.M.
P.M.
Bass Fill 1
Bass Fig. 2
f
1.
2.
(end Rhy. Fig. 2)
sl.
P.M.
P.M.
sl.
(end Bass Fig. 2)
Bass Fill 2
sl.
sl.
steady gliss.
sl.
sl.
sl.
w/Bass Fig. 1
(F♯5)
2nd Verse
w/Bass Fig. 1 (1¾ times)
N.C.(F♯5)
2. I knew a man who hung dry - wall, he
(Gtr. out)
vib. w/bar
dim.

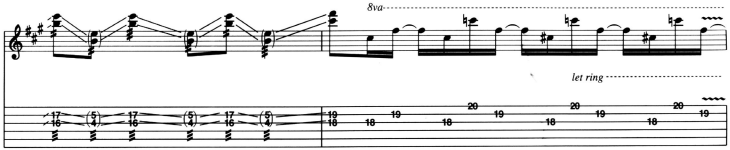

hung it might - y quick. A trip or two to the blue room would
help him do the trick. His fore - man would pat him on the back when - ev - er
he would come a - round 'cause these damned blue - col - lar tweek - ers, they're be - lov -
w/Rhy. Fill 1 and Bass Fill 1
w/Rhy. Fig. 2 and Bass Fig. 2 (both 2¾ times)
N.C.
1.2.
ed in this town.
Hey - a.
(Sing 1st time only)
3.
*w/Bass Fill 2
w/Bass Fig. 1
(F♯5)
Full
sl.
P.M.
*w/slight variations ad lib
3rd, 4th Verses
w/Bass Fig. 1 (1¾ times)
N.C.(F♯5)
3. Now the un - ion boys are there to pro - tect us from all
flame that burns twice as bright burns on -
(Gtr. out)
vib. w/bar
dim.
(Play 1st time only)

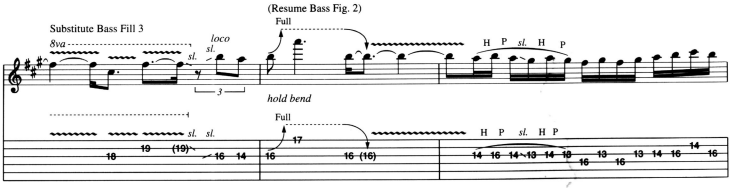

Rhy. Fill 1
f

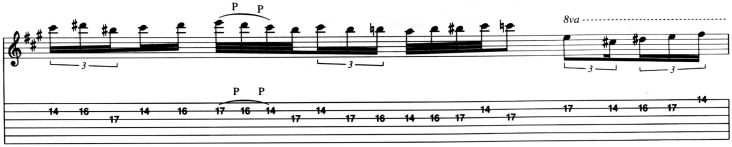

the cor- p'rate type, while Cu - ri - ous George - 's drug pa - trol is out
ly half as long. My eyes are grow - ing wea - ry as I fi -
here hunt - ing snipe. Now they try to tell me dif - f'rent, but you
nal - ize this song. So sit back and have a cup o' joe and
2nd time substitute Bass Fill 4
know I ain't no clown, 'cause these damned blue - col - lar tweek - ers, they're the back -
watch the wheels go 'round, 'cause these damned blue - col - lar tweek - ers, they have al -
w/Rhy. Fill 1 and Bass Fill 1
w/Rhy. Fig. 2 (1¾ times) and Bass Fig. 2
N.C.
bone of this town.
ways run this town.
Hey - a.
Hey - a.
*1st time w/Bass Fig. 2
2nd time w/Bass Fig. 2 (1st 3 bars only)
To Coda
Hey - a.
Hey - a.
Hey - a.
*Turn dist. on at beat 4½ of last bar.
Guitar solo
w/Bass Fig. 2 (3 times)
N.C.
A - yeah, yeah, yeah.
A.H.
(8va)
*A.H.
(8va)
P.M.
sl.
A.H.
*A.H.
sl.
*Artificial harmonics achieved by lightly tapping fret in parentheses w/R.H. index finger.

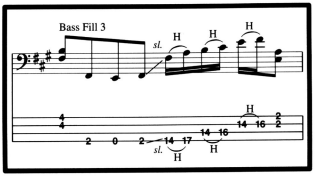
Bass Fill 4
5
sl.
trem. bar
5
0
14
sl.

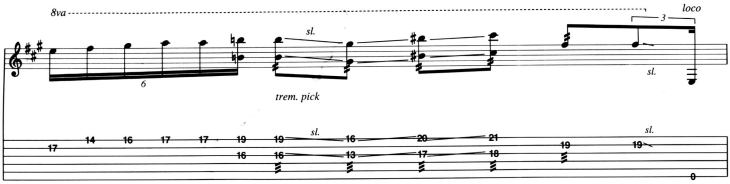

1/2
sl.
w/wah as filter
trem. pick

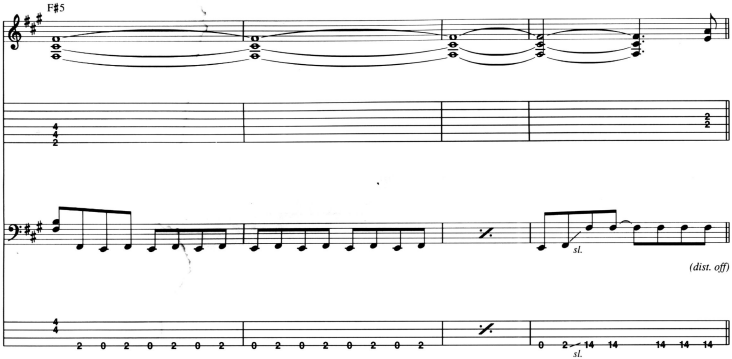

8va
let ring

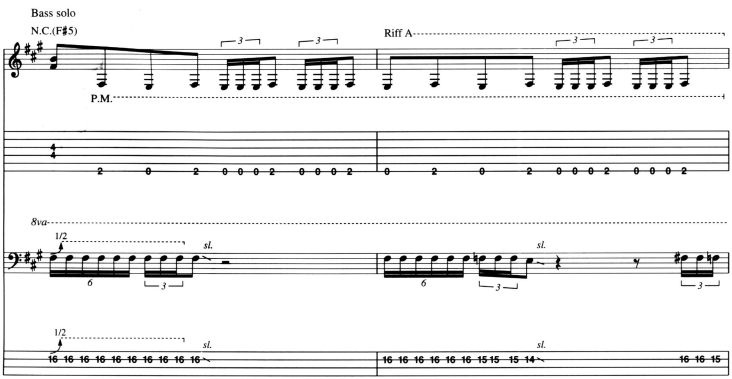

(Resume Bass Fig. 2)
Substitute Bass Fill 3
8va
loco
sl.
Full
hold bend
H P sl. H P

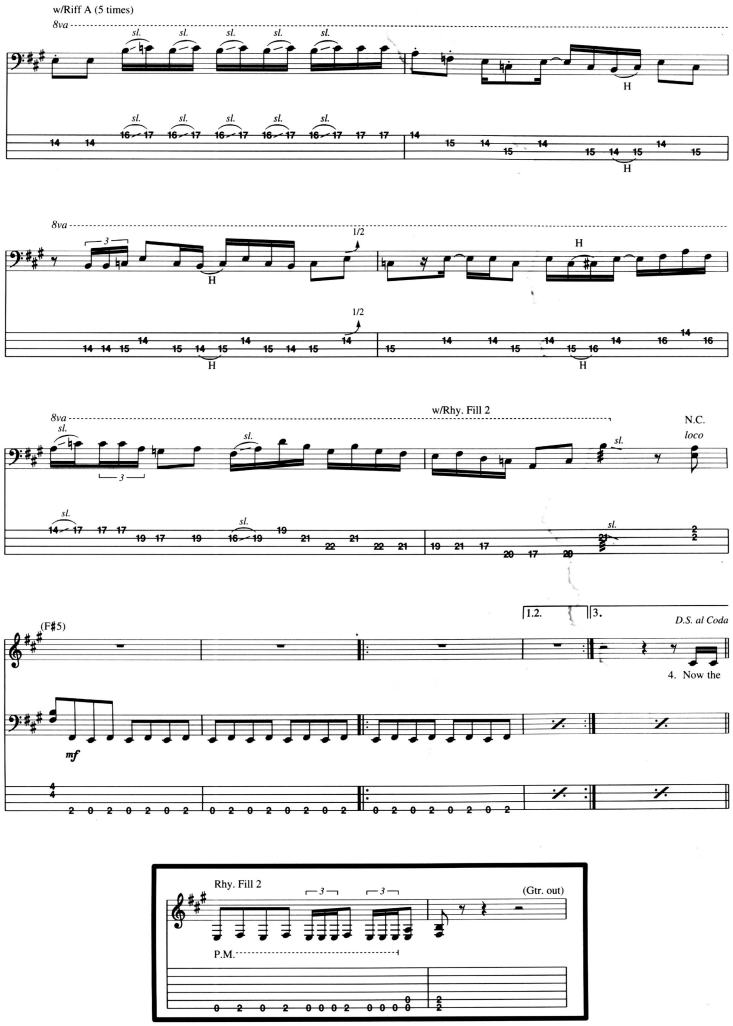

P P
8va

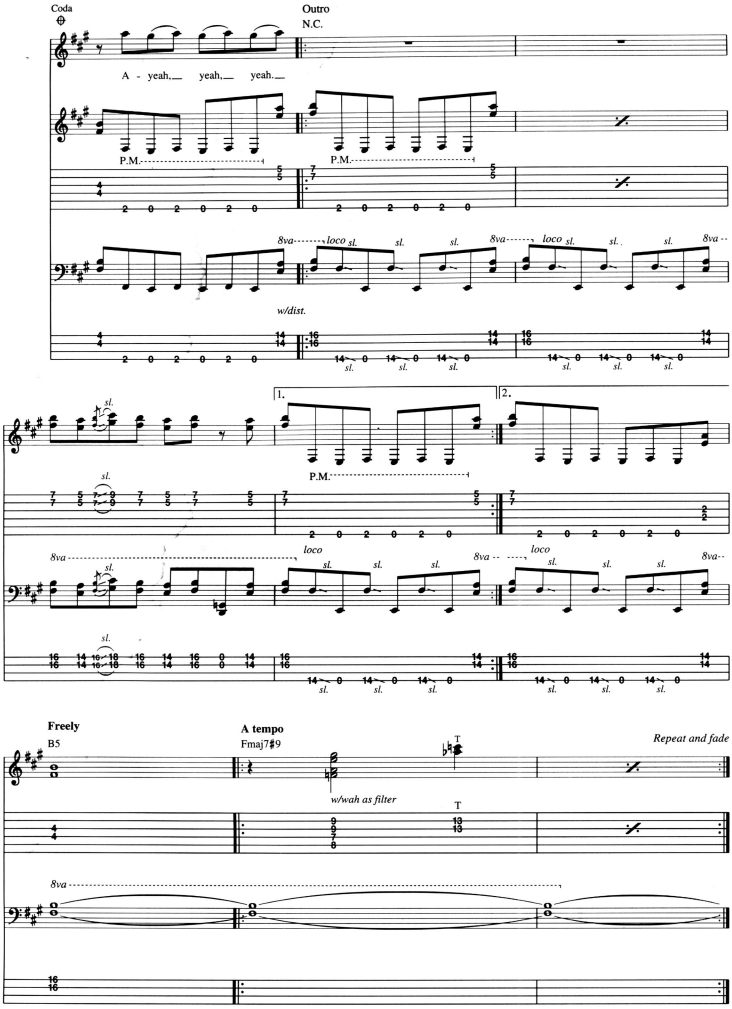

Bass Fill 3
sl.
H


8va
loco
sl.
trem. pick


F♯5
sl.
(dist. off)


Bass solo
N.C.(F♯5)
Riff A
P.M.
8va
1/2
sl.


w/Riff A (5 times)
8va
sl.
H
1/2
w/Rhy. Fill 2
N.C.
loco
(F♯5)
mf
1.2.
3.
D.S. al Coda
4. Now the
Rhy. Fill 2
(Gtr. out)
P.M.


Coda
Outro
N.C.
A - yeah,___ yeah,___ yeah.___
P.M.
P.M.
8va
loco
sl.
w/dist.
1.
2.
Freely
B5
A tempo
Fmaj7#9
w/wah as filter
T
Repeat and fade

FISH ON
(Fisherman Chronicles, Chapter 2)

Music by Primus
Lyrics by Claypool

Moderately slow ♩ = 104

A

*6-stg. fretless bass

Intro

mp

let ring throughout

*Tuning (low to high): BEADGC

G

*8va

*8va refers to both upstemmed and downstemmed notes.

D5

loco

Gsus4

8va

G

B5

loco

Freely

F#5

8va

A5

w/dist.

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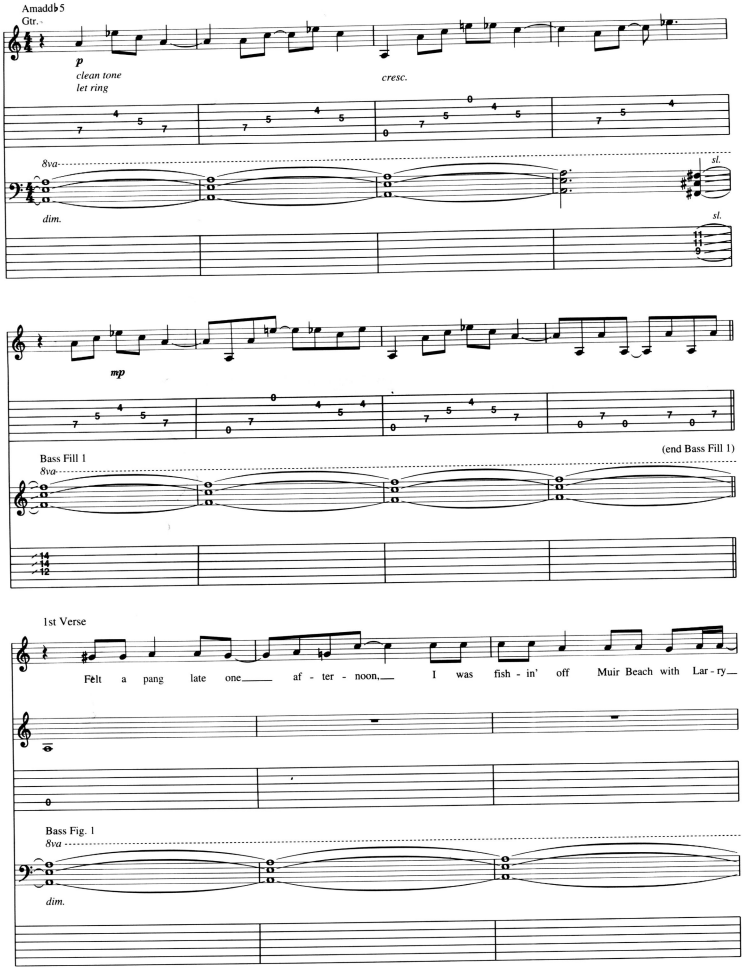
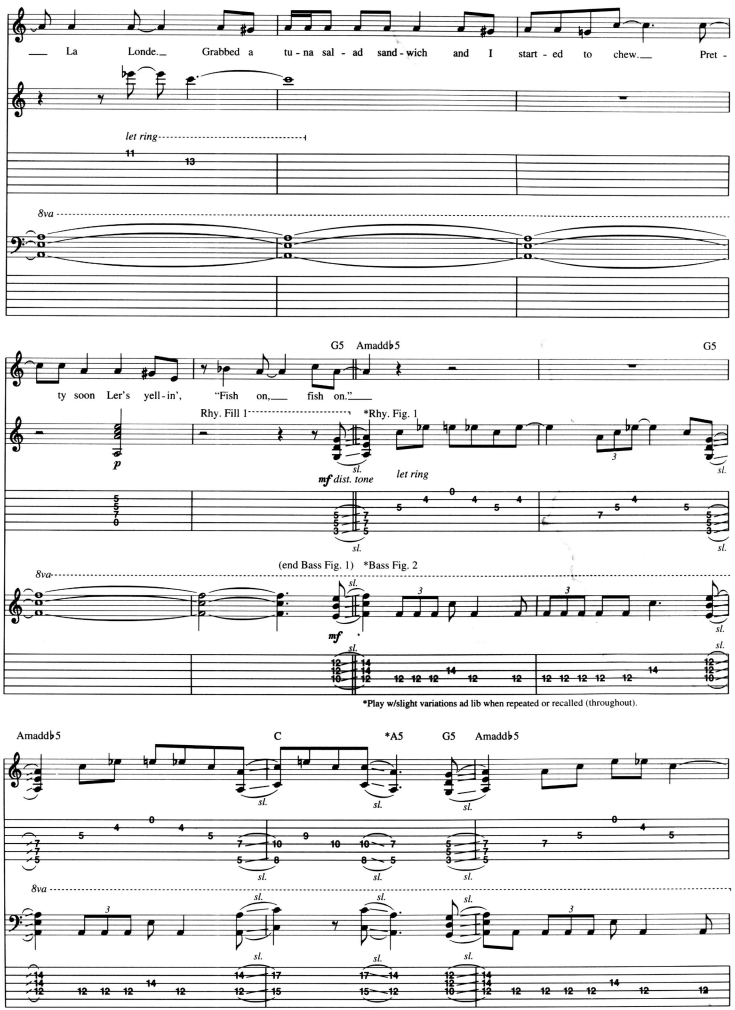
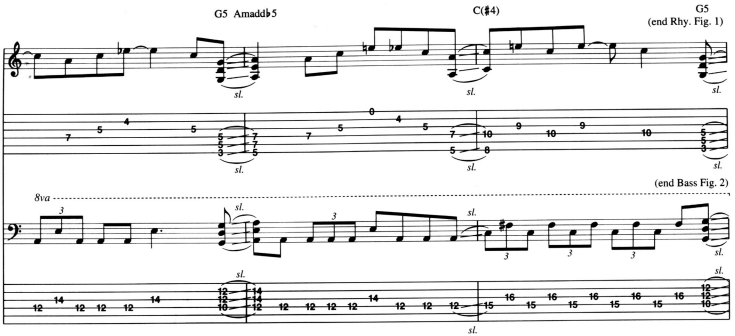
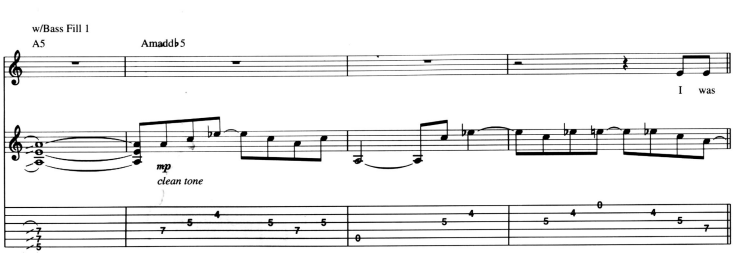
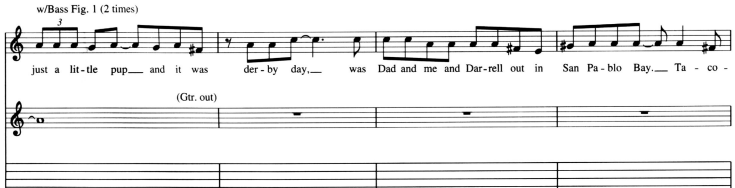

Faster ♩ = 120
Triplet feel
Amadd♭5
Gtr.
p
clean tone
let ring
cresc.
8va
dim.
sl.
mp
Bass Fill 1
(end Bass Fill 1)
1st Verse
Felt a pang late one af - ter - noon, I was fish - in' off Muir Beach with Lar - ry
Bass Fig. 1
8va
dim.

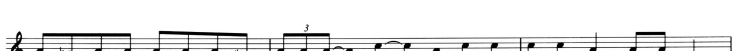

La Londe. Grabbed a tu-na sal-ad sand-wich and I start-ed to chew. Pret-
let ring
8va
G5 Amadd♭5 G5
ty soon Ler's yell-in', "Fish on, fish on."
Rhy. Fill 1
*Rhy. Fig. 1
p
sl.
mf dist. tone
let ring
(end Bass Fig. 1) *Bass Fig. 2
mf
*Play w/slight variations ad lib when repeated or recalled (throughout).
Amadd♭5 C *A5 G5 Amadd♭5
*Chord is implied.

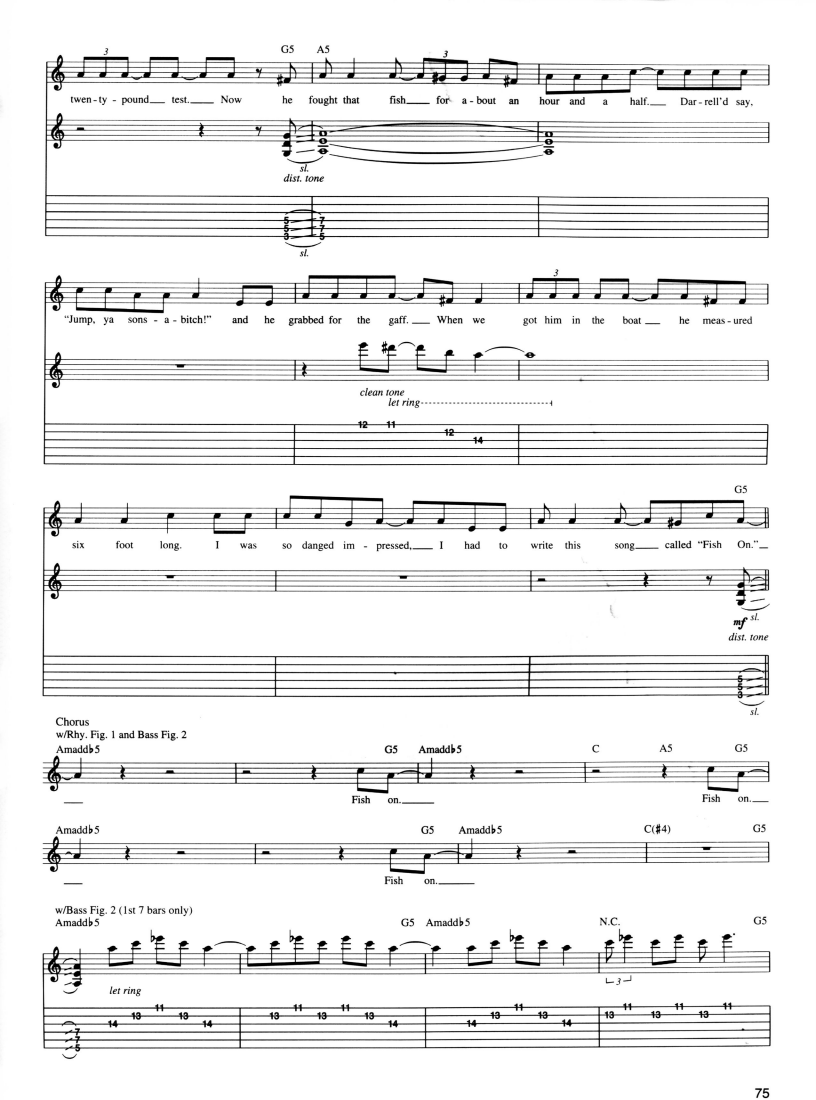


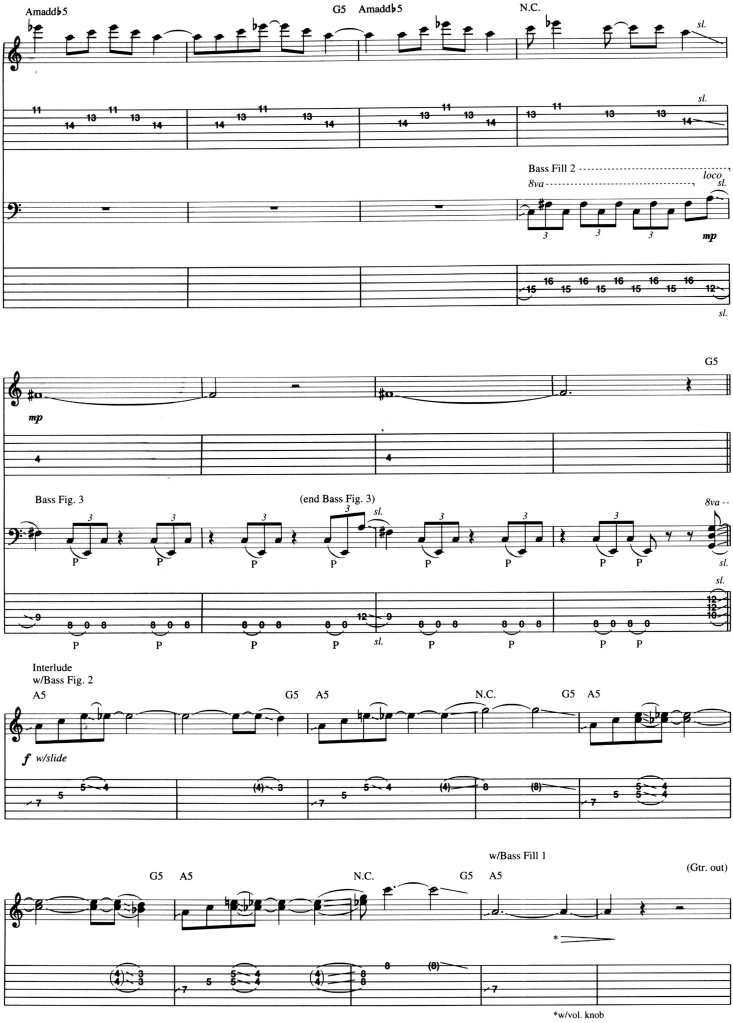


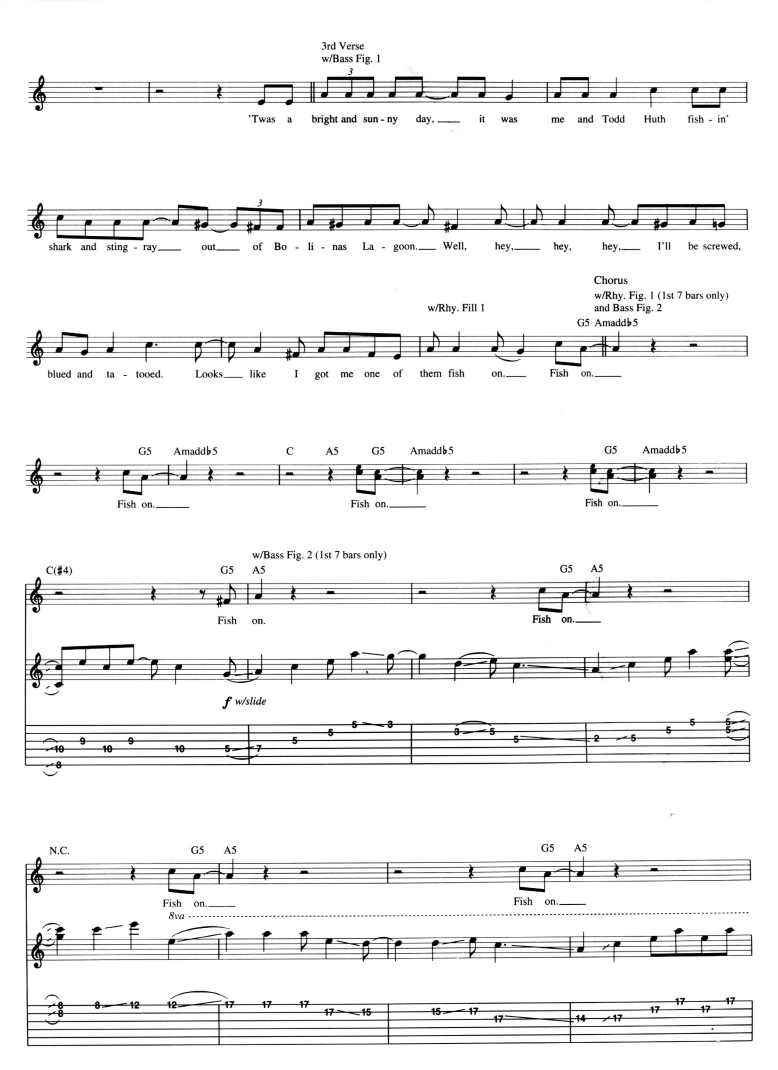
2nd Verse
w/Bass Fig. 1 (2 times)

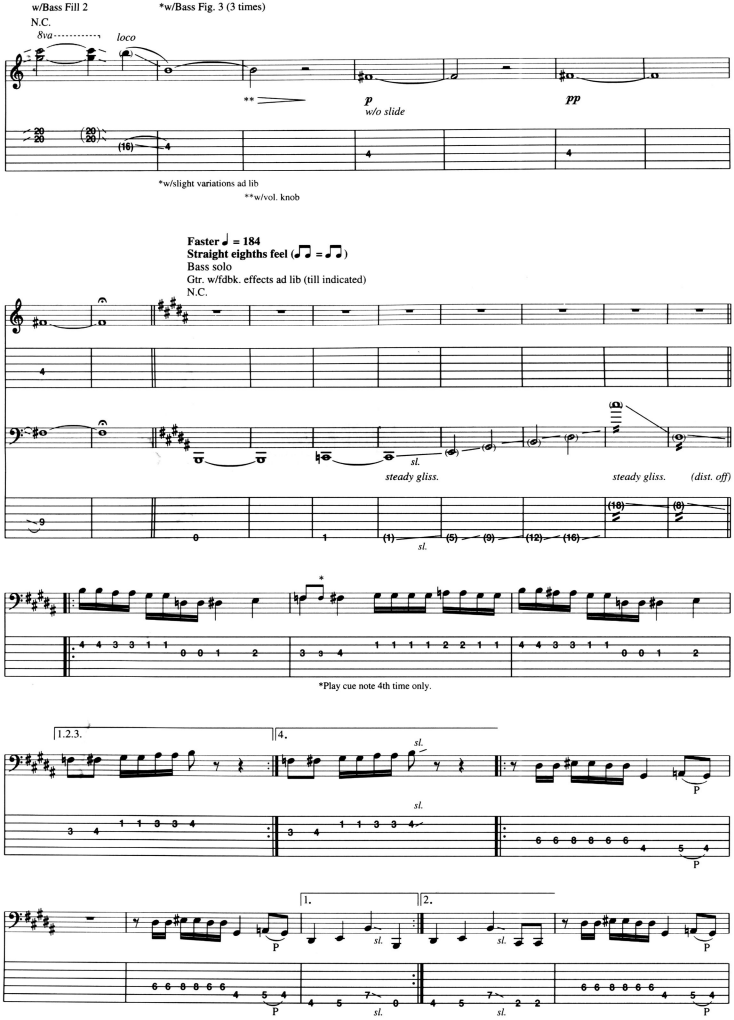





G5
A5
twen - ty - pound test. Now he fought that fish for a - bout an hour and a half. Dar - rell'd say,
sl.
dist. tone
sl.
"Jump, ya sons - a - bitch!" and he grabbed for the gaff. When we got him in the boat he meas - ured
clean tone
let ring
12 11 12 14
G5
six foot long. I was so danged im - pressed, I had to write this song called "Fish On."
mf sl.
dist. tone
sl.
Chorus
w/Rhy. Fig. 1 and Bass Fig. 2
Amadd♭5
G5
Amadd♭5
C
A5
G5
Fish on.
Fish on.
Amadd♭5
G5
Amadd♭5
C(♯4)
G5
Fish on.
w/Bass Fig. 2 (1st 7 bars only)
Amadd♭5
G5
Amadd♭5
N.C.
G5
let ring
14 13 11 13 14
13 11 13 11 13 14
14 13 11 13 14
13 11 13 11 13 11

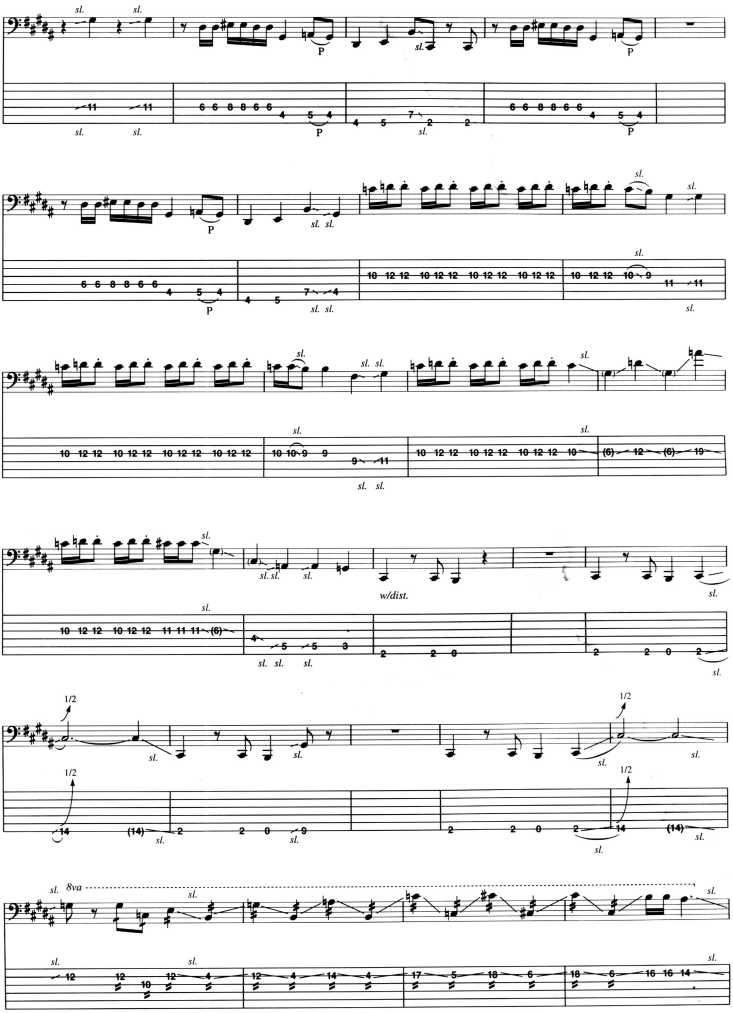

Amadd♭5
G5
Amadd♭5
N.C.
sl.
Bass Fill 2
8va
loco
mp
G5
Bass Fig. 3
(end Bass Fig. 3)
8va
Interlude
w/Bass Fig. 2
A5
G5
A5
N.C.
G5
A5
f w/slide
w/Bass Fill 1
(Gtr. out)
*w/vol. knob

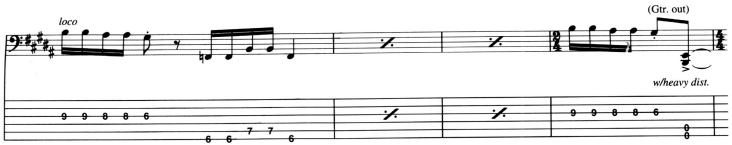

3rd Verse
w/Bass Fig. 1
'Twas a bright and sun - ny day, it was me and Todd Huth fish - in'
shark and sting - ray out of Bo - li - nas La - goon. Well, hey, hey, hey, I'll be screwed,
w/Rhy. Fill 1
Chorus
w/Rhy. Fig. 1 (1st 7 bars only)
and Bass Fig. 2
G5 Amadd♭5
blued and ta - tooed. Looks like I got me one of them fish on. Fish on.
G5 Amadd♭5 C A5 G5 Amadd♭5 G5 Amadd♭5
Fish on. Fish on. Fish on.
w/Bass Fig. 2 (1st 7 bars only)
C(♯4) G5 A5 G5 A5
Fish on. Fish on.
f w/slide
N.C. G5 A5 G5 A5
Fish on. Fish on.
8va

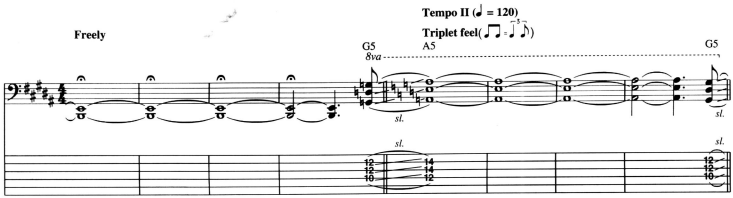

w/Bass Fill 2
*w/Bass Fig. 3 (3 times)
N.C.

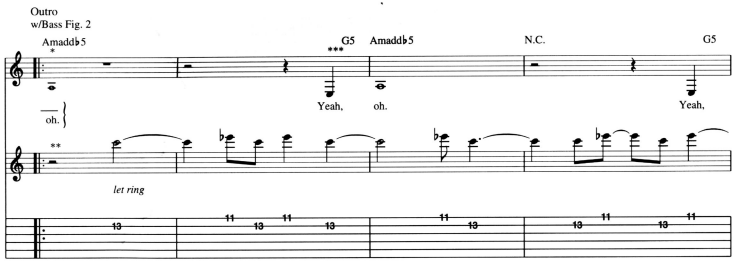
loco

p
w/o slide
pp
*w/slight variations ad lib
**w/vol. knob
Faster ♩ = 184
Straight eighths feel (♫ = ♫)
Bass solo
Gtr. w/fdbk. effects ad lib (till indicated)
N.C.
sl.
steady gliss.
steady gliss.
(dist. off)
*Play cue note 4th time only.
1.2.3.
4.
sl.
P
1.
2.


sl.
p
w/dist.
1/2
8va

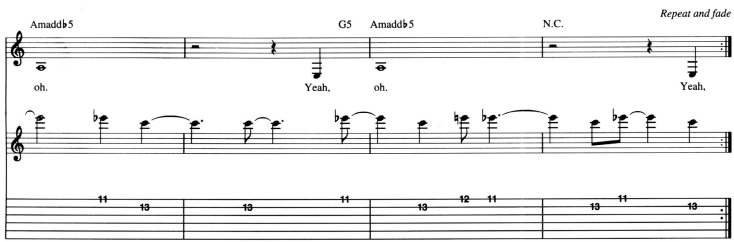






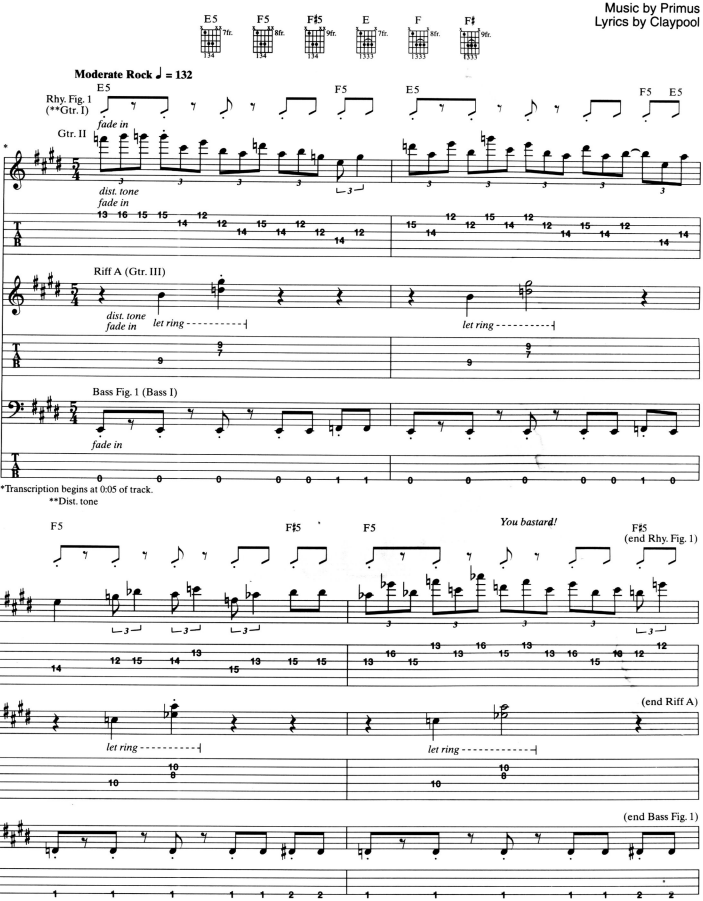
*Sing cue note on all repeats.
**Play w/variations ad lib on repeats.

***Voc. fades in.



LOS BASTARDOS

Music by Primus
Lyrics by Claypool



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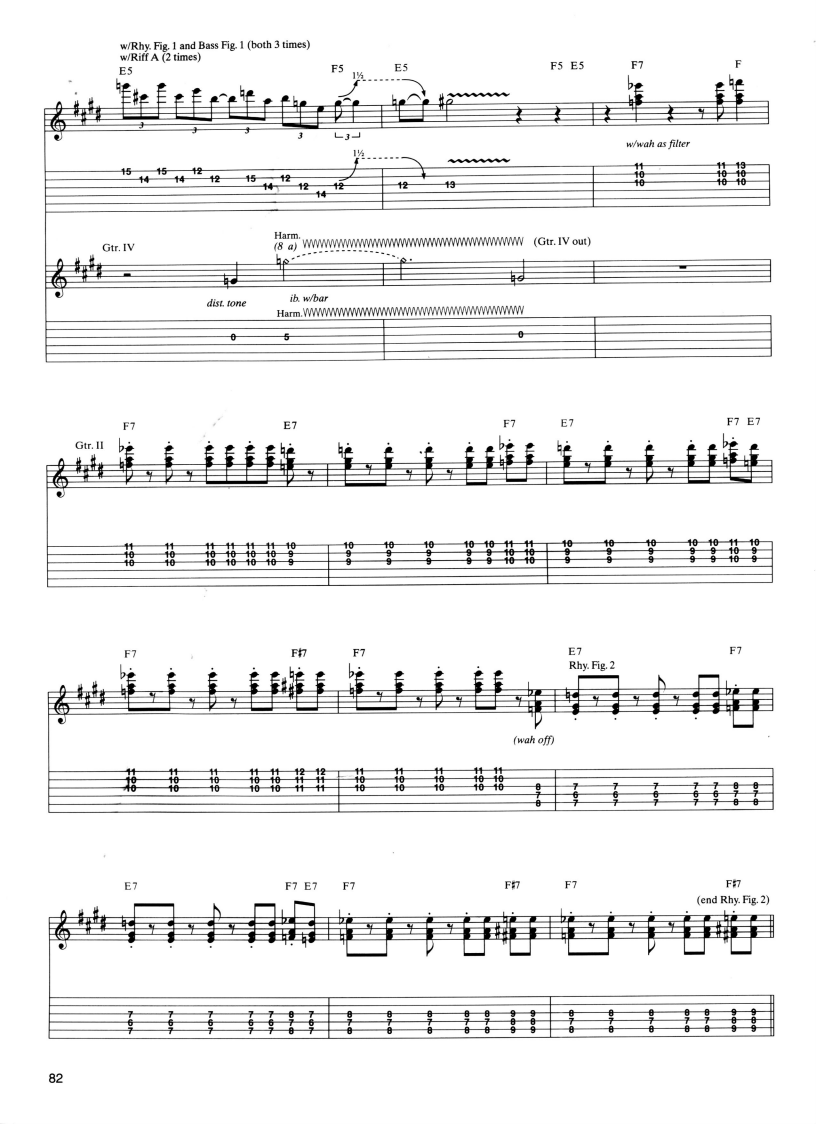
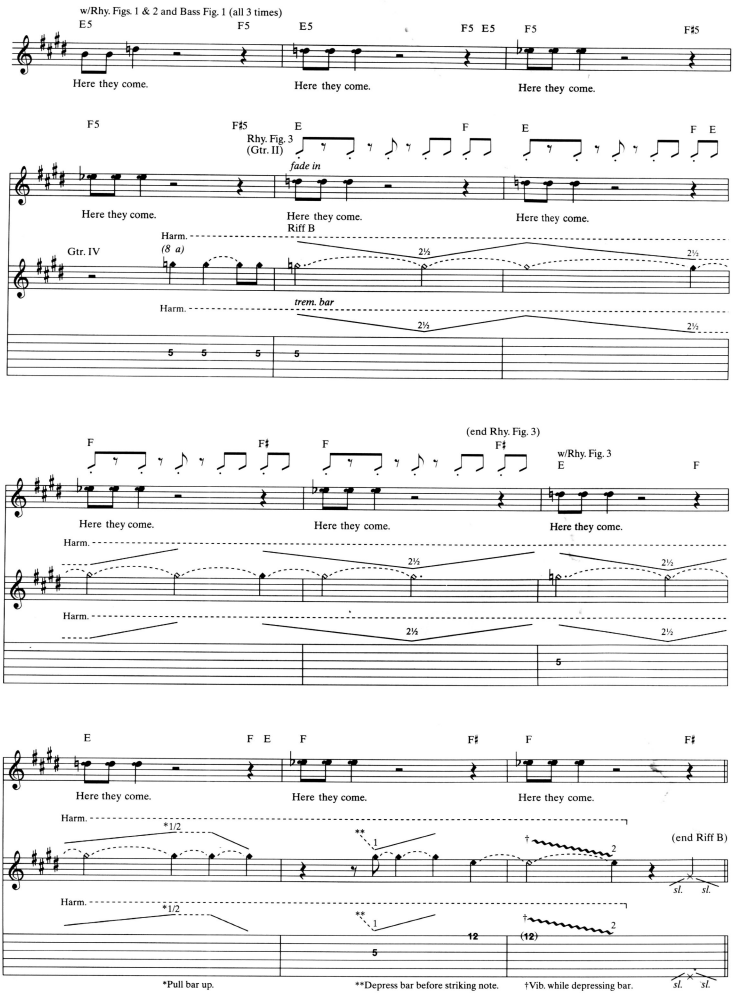
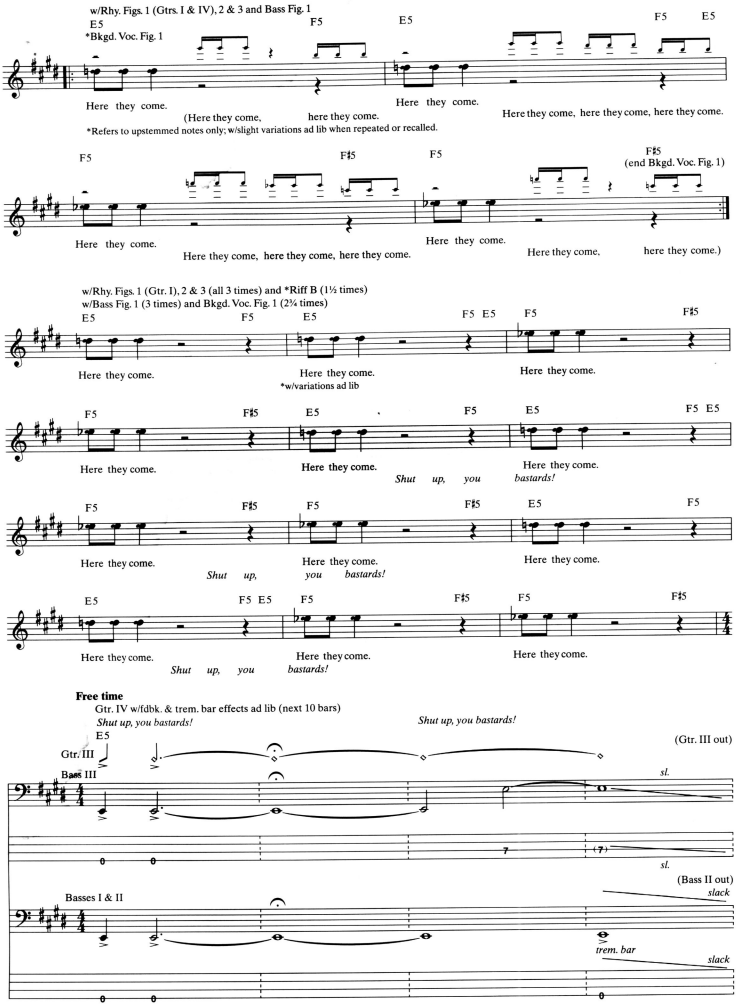
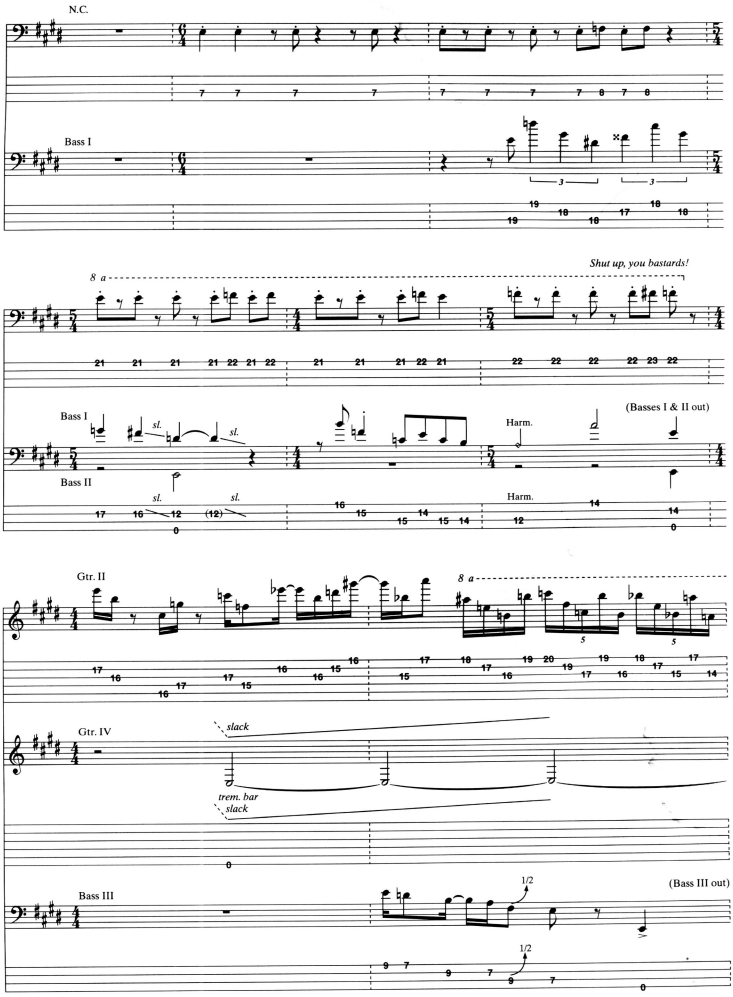
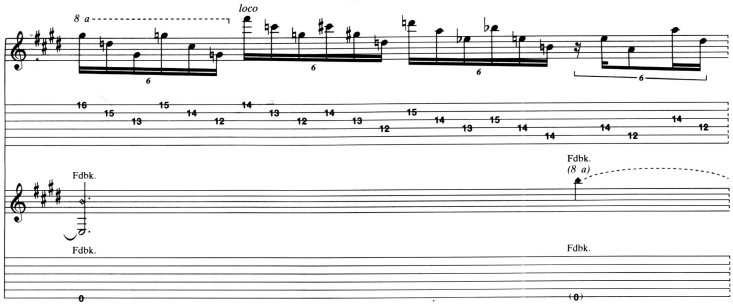
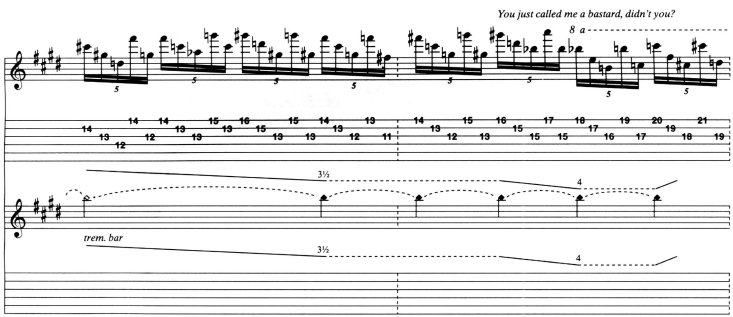

w/Rhy. Fig. 1 and Bass Fig. 1 (both 3 times)
w/Riff A (2 times)
E5
F5
E5
F5 E5
F7
F
w/wah as filter
Gtr. IV
Harm.
(8 a)
(Gtr. IV out)
dist. tone
ib. w/bar
Harm.
Gtr. II
F7
E7
F7
E7
F7 E7
F7
F#7
F7
E7
Rhy. Fig. 2
F7
(wah off)
E7
F7 E7
F7
F#7
F7
F#7
(end Rhy. Fig. 2)

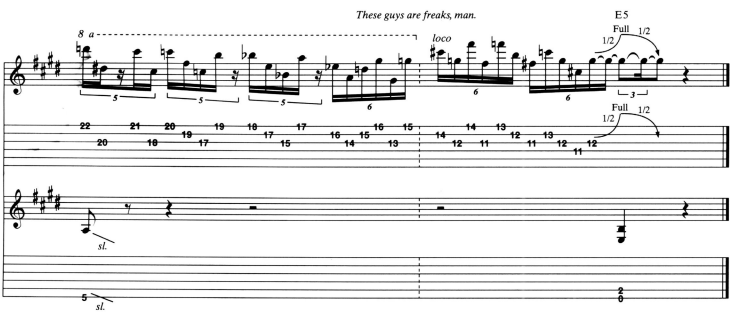

w/Rhy. Figs. 1 & 2 and Bass Fig. 1 (all 3 times)
E5
F5
E5
F5 E5
F5
F♯5
Here they come.
Here they come.
Here they come.
F5
F♯5
E
F
E
F E
Rhy. Fig. 3
(Gtr. II)
fade in
Here they come.
Here they come.
Here they come.
Riff B
Harm.
Gtr. IV
(8 a)
2½
2½
Harm.
trem. bar
2½
2½
5 5 5 5
(end Rhy. Fig. 3)
F
F♯
F
F♯
w/Rhy. Fig. 3
E
F
Here they come.
Here they come.
Here they come.
Harm.
2½
2½
Harm.
2½
2½
5
E
F E
F
F♯
F
F♯
Here they come.
Here they come.
Here they come.
Harm.
*1/2
**
1
†
2
(end Riff B)
sl.
sl.
Harm.
*1/2
**
1
†
2
12
(12)
5
sl.
sl.
*Pull bar up.
**Depress bar before striking note.
†Vib. while depressing bar.


w/Rhy. Figs. 1 (Gtrs. I & IV), 2 & 3 and Bass Fig. 1
E5
*Bkgd. Voc. Fig. 1
F5
E5
F5 E5
Here they come.
Here they come.
(Here they come, here they come.
Here they come, here they come, here they come.
*Refers to upstemmed notes only; w/slight variations ad lib when repeated or recalled.
F5
F♯5
F5
F♯5
(end Bkgd. Voc. Fig. 1)
Here they come.
Here they come.
Here they come, here they come, here they come.
Here they come, here they come.)
w/Rhy. Figs. 1 (Gtr. I), 2 & 3 (all 3 times) and *Riff B (1½ times)
w/Bass Fig. 1 (3 times) and Bkgd. Voc. Fig. 1 (2¾ times)
E5
F5
E5
F5 E5
F5
F♯5
Here they come.
Here they come.
Here they come.
*w/variations ad lib
F5
F♯5
E5
F5
E5
F5 E5
Here they come.
Here they come.
Here they come.
Shut up, you bastards!
F5
F♯5
F5
F♯5
E5
F5
Here they come.
Here they come.
Here they come.
Shut up, you bastards!
E5
F5 E5
F5
F♯5
F5
F♯5
Here they come.
Here they come.
Here they come.
Shut up, you bastards!
Free time
Gtr. IV w/fdbk. & trem. bar effects ad lib (next 10 bars)
Shut up, you bastards!
Shut up, you bastards!
E5
(Gtr. III out)
Gtr. III
Bass III
sl.
sl.
(Bass II out)
slack
Basses I & II
trem. bar
slack


N.C.
Bass I
8 a
Shut up, you bastards!
Bass I
sl.
sl.
Harm.
(Basses I & II out)
Bass II
sl.
sl.
Harm.
Gtr. II
8 a
Gtr. IV
slack
trem. bar
slack
Bass III
1/2
(Bass III out)
1/2


8 a
loco
Fdbk.
Fdbk.
Fdbk.
(8 a)
Fdbk.
Fdbk. pitches: B
B


You just called me a bastard, didn't you?
8 a
3½
4
trem. bar
3½
4


These guys are freaks, man.
8 a
loco
E5
Full
1/2
1/2
Full
1/2
1/2
sl.
sl.

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